

# C.O.C.A. TIMES

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COIN OPERATED COLLECTOR'S ASSOCIATION

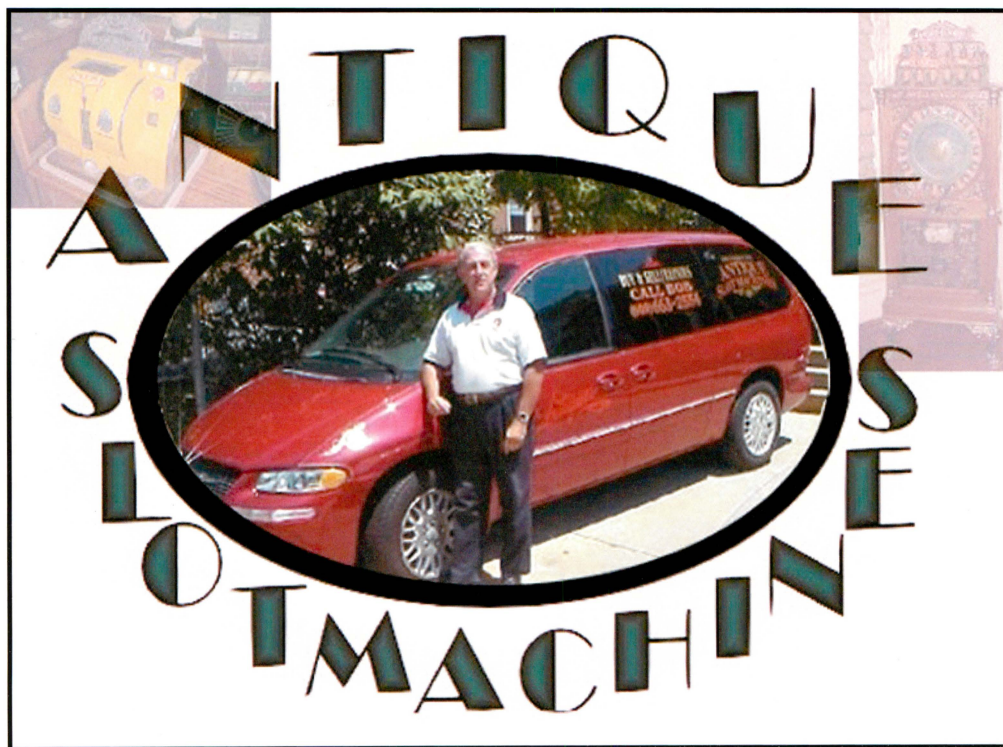
## An Upright Delight

*by Frank Zygmunt*





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## Message from Our President...

As the newly elected President of COCA, I would like to reflect on how far our organization has come since its beginnings almost 10 years ago. That progress has come about as the result of many hours of work by a lot of dedicated volunteers. I want to express my sincere thanks to Frank DeMayo, Paul Hindin, Alex Warschaw and Bill Petrochuk for their service to COCA and for leaving the organization both fiscally sound and continuing to grow. I also want to thank all of our past officers as well as our current ones: Marsha Blau, Doug Cain and Lester Aaron as Vice President, Treasurer and Recording Secretary, respectively. Last but certainly not least, Ken Durham has done an excellent job keeping the web site running well while Paul Hindin and Randy and Sue Razzoog continue to turn out beautiful and informative magazines for us all to enjoy.

Looking forward, I plan to work closely with our officers, volunteers and members over the next two years to keep our organization growing and to continue expanding knowledge of our hobby among the general public. My plans are to focus on the following three tasks that are of critical importance to us all:

- Modify and add to the web site as necessary to make it more useful and of greater value to our membership and to enhance the appeal of the hobby to the general public.
- Work with the board of directors and officers to formulate and begin execution of a strategic plan to "market" our hobby to the public.
- Work with the officers on our various corporate affairs, including but not limited to financial management, records, insurance and IRS non-profit status.

All of our past presidents have been very accessible to the membership and I plan to continue that tradition. Please email me at [erickjohnson@cox.net](mailto:erickjohnson@cox.net) with any recommendations, suggestions or comments you may have. I will respond personally to every email I receive from our membership. If you see me at the Chicagoland show or at the upcoming convention (July 23 – 25, 2010) in North Carolina, please introduce yourself if I don't already know you.

Our next meeting will be held on Friday, April 9, 2010 at the Hilton Garden Inn St. Charles. The cash bar will open at 5:30 p.m. (note the later start time), with dinner at 6:00 p.m. and the meeting will start at 6:30 p.m. Please email Marsha Blau ([foxsnake@aol.com](mailto:foxsnake@aol.com)) if you have any questions regarding the meeting.

If you are receiving this magazine, that means you are a member of COCA. Since our club is what we make it, I want to encourage you to participate as much as possible in our events and to bring new members into the club whenever you can.

Thank you all in advance and I look forward to serving you all.

Erick Johnson  
COCA President



**DEADLINE FOR NEXT ISSUE: MAY 9, 2010**

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# An Upright Delight

*Cover Story  
by Frank Zygmunt*

I wanted to share with you one of the greatest finds I have ever had in my 38 years of collecting. Over the past 20 years I have heard rumors that there was a great collection of uprights hidden in Central California. The rumor had it that among these uprights there was a Triple and Double Victor in the collection.

After years of following leads and constant digging we found out who owned the machines. The owner passed away 26 years ago and his mother held on to the machines at her house. The family decided it was finally time to sell the machines about six months ago. The family still had sentimental ties to the machines and struggled to sell them.

My son and I flew out there to try and buy the machines. We ate dinner with the owner then went to see the wonderful collection. Once we got there the rumors proved to be true.

There was a Victor Triple, Victor Double, and Victor Single. Also in the collection was four other uprights. I was in total shock when I first saw the machines. Upright Slot Machines are my passion and never thought that there were collections this great existed. All the machines worked and were in great original shape.

We made a great offer but the owner was not ready to make a deal just yet. She struggled with emotional ties to the machines and also needed to make sure she was getting the most money for the machines. I am used to closing on deals but she just was not ready to let the machines go. I told her my offer would be the highest and confident nobody would pay more. She promised us once she was 100 percent ready to sell she would let us know and give us last shot at the machines. Both my son and myself were disappointed on the flight home but were confident we would eventually own the machines.

Two months later we got the call from the owner and reached an agreement on the sale price of the machines. I felt like a kid at Christmas morning. I have never had this type of find on such a wonderful collection of uprights. To say I was excited was an understatement.

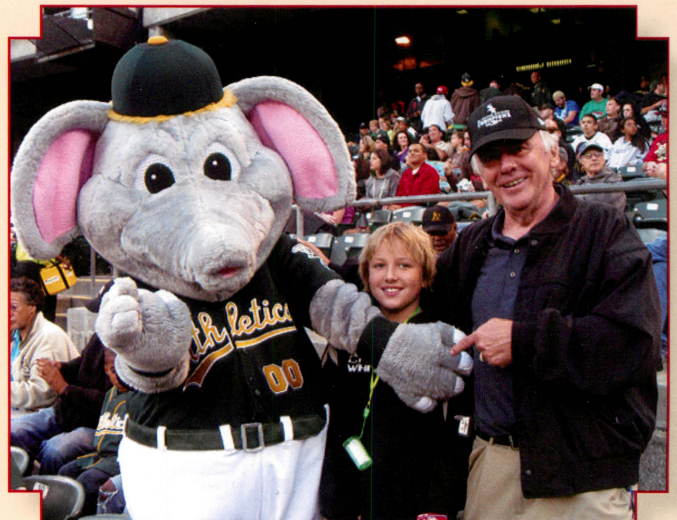
As many people in the business know I have worked with my son since we started this business. Frank Jr. as he is called in the business had his own son Frank who always wants to go on every trip with us to see machines. He is only nine but is also around the business and always wants to help. Frank the Third as we call him has a hobby. He wants to visit every baseball park and collect a team ball from each stadium. Our home team the White Sox just happened to be playing in Oakland that week. We got on the internet and booked three tickets to fly out there.



So the three Franks got on a plane that Thursday and flew out to Oakland. Friday morning we made the deal and loaded the machines. The uprights even looked better once they were out of the garage and in the outside light. After loading the machines we celebrated with the owners son as he took us to his favorite restaurant. Afterward I, my son and grandson went to go see our White Sox play the Oakland As. If you could have seen his eyes when we got to the park. I think his eyes were bigger than mine when I saw the triple.

I got to share my biggest passion that day with the purchase of the machines with my grandson and son. In return got to experience my grandsons biggest passion the same day. This business has brought me some wonderful finds and joy over the years but to experience this day was one of the greatest in my life.







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100,000 pages from music magazines (.pdf)

<http://www.arcade-museum.com/library/>

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- \* This promotional spot provided by Greg McLemore and by the International Arcade Museum.

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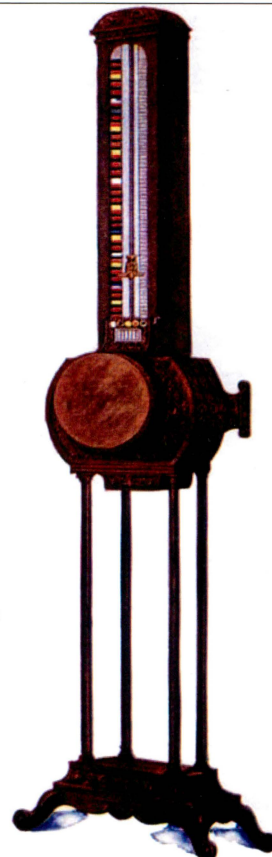
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Boost

—  
Everyone Likes to  
see how Hard  
they can Strike

—  
Does not Hurt the  
Hand

—  
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—  
Combines Test of  
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of Skill



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First-class  
Gymnasiums

—  
Positively Registers  
the Exact Force  
of a Blow

—  
Does Not Get Out  
of Order



# Talking Scale c1904

by Jim & Merlyn  
Collings



Photo 1

The cast iron Talking Scale is a very unique scale. It is extremely scarce and rare! (Photo 1). Unfortunately most of these scales broke down due to the sensitive mechanism. The idea of the Talking Scale first originated in England in the late 19th century. In 1902 George A. Moore invented, patented, and designed the Weighing or "Talking" Scale. George A. Moore submitted 7 detailed patents from June 24, 1902 to Oct. 18, 1904. These patents included the WEIGHING MACHINE 1902, PHONOGRAPH 1902, PHONOGRAPHIC RECORD 1902, PHONOGRAPHIC SOUNDER 1902, WEIGHING MACHINE 1903, ANNOUNCING MACHINE 1904 & COIN-OPERATED WEIGHING MACHINE 1904. The Moore Talking

Machine Co. was established in

Boston. Eventually it became the American Talking Scale Co. of New York City. The Talking Scale concept was also adopted by the Lister Co. The United Vending Machine Co. of Cleveland, Ohio in 1908 bought the rights to the Talking Scale. It was hoped the "sensitive

mechanical" problems could be improved upon by the United Vending Machine Co.

The unique mechanism of the Talking Scale consisted mainly of an "old-fashioned" tone arm and a 10" specially grooved and calibrated record (Photo 2). To operate the scale mechanism the patron stands

Photo 2

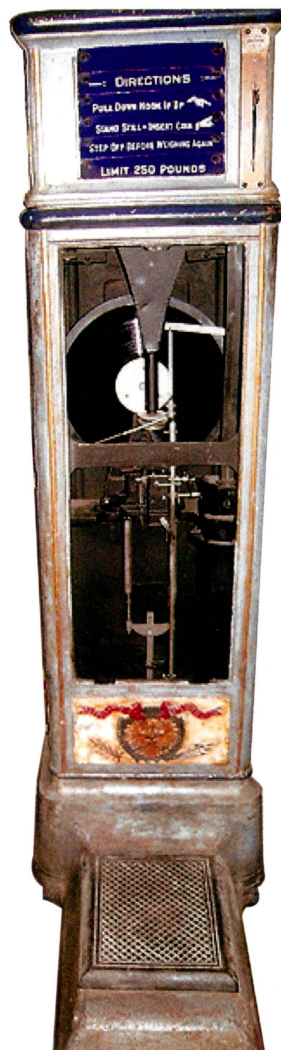
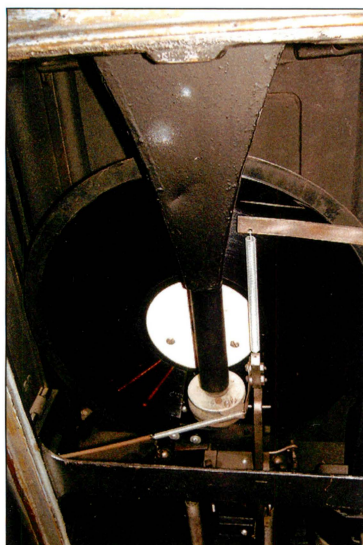


Photo 3

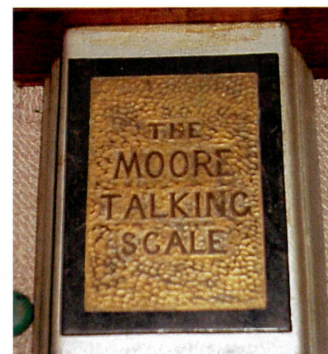


Photo 3b

on the footplate and presses the lever downward after depositing a nickel. When this is done, the record will make one revolution; as the tone arm is engaged the scale then "Speaks" the patrons weight (Photo 3). The Talking Scale measures 77" tall and 17" wide. Some of the brass footplates read: "MOORE TALKING SCALE" (Photo 3b). The top of the Talking Scale has a blue & white porcelain marquee which reads: "I SPEAK YOUR WEIGHT" 5¢ (Photo 4). Two openings near the

marquee act as "sound slots" so

the weight can be heard (Photo 4). The coin slot is located above the directions which read: DIRECTIONS-"PULL DOWN HOOK IF UP"/"STAND STILL"/"INSERT COIN"/"STEP OFF BEFORE WEIGHING AGAIN"/"LIMIT 250 POUNDS" (Photo 5). The scale column or case has an embossed ribbon which reads: "TALKING SCALE". Also pictured on the ribbon is a balance scale (Photo 6). Many of these scale columns were painted in a variety of colors which include: Silver/Gold, Blue/Light Blue & Cream/Blue (Photo 7).

There were several variations of the Talking Scale. Some of these included a shorter model with an oak case, a brass megaphone-type horn on top and a window showing the record mechanism (Photo 8). This variation was created around 1915 by the United Vending



Machine Co.. It was hoped that this brass horn would make the “weight message” more audible. There was also a zany-type “head” (photo 8b) which appeared to be talking, located on the top portion of the scale cabinet.

In 1909 the Talking Scale was advertised and described in the “Popular Mechanics Magazine” (Photo 9). In 1904 the “Bankers’ Magazine” inserted an article titled- A WONDERFUL MACHINE-”At the Standard Scale Works they have now perfected a talking scale, designed for railway stations and hotels. It is on the nickel in the slot principle, but instead of a dial to register the weight it will, by means of a phonograph attachment, call out the weight in a loud voice.

By another attachment the scale will cry, “No good” when a slug or piece of spurious coin is dropped in the slot.”--”Pittsburgh Dispatch”

An additional advertisement for the Talking Scale is the company envelope (Photo 10) and the Talking Scale Ad (Photo 11).

We would like to thank the following contributors to this article: Bill Berning, Mike Gorski, Greg McLemore and Jeff Storck for their invaluable input.

If your lucky enough to find a Talking Scale this would greatly enhance your scale, phonograph, arcade or coin-op collection. We feel even Thomas Edison would have been impressed by this wonderful Talking Scale!



Photo 4



Photo 5



Photo 6



Photo 7



Photo 8



Photo 8b



## THE TALKING SCALE

### Speaks Your Weight

in a loud, clear voice. The greatest money making slot machine ever invented. Excites curiosity— attracts the crowds. So simple in construction that a child can operate it and with ordinary care will last 20 years.

### EARN BIG PROFITS

One Talking Scale earned \$63.40 in one week in Chicago. Three scales at Macon, Ga., earned \$120.00 in 10 days. Fifteen scales at Cleveland earned \$1,500 in 20 weeks. A great opportunity to make money, as the Talking Scale is a New curiosity and everyone wants to operate it.

Write today for full information before someone else gets exclusive privilege. Machines are sold outright. Terms reasonable.

**United Vending Machine Co.**  
146 Canton Bldg., CLEVELAND, OHIO

American Talking Scale Co.  
452 FIFTH AVENUE  
NEW YORK

RECEIVED  
JUN 11 1906  
AUBURN, CAL.

480  
Mr. J. J. Wilson  
Antum  
California  
2031  
24259 Pa.

Photo 9

Set This Scale Along Side Any Other Scale Ever Made and it Will Get 90% of the Money!

THE ANNOUNCING SCALE not only tells the patron his correct weight, but its loud, clear voice, heard distinctly at a considerable distance, calls other coins from the pockets of those whose curiosity it arouses. Like a "ballyhoo" talker on the Midway, it calls the crowds, and once their interest is aroused, the coins pour through the slot in a steady stream.

## The Greatest Scale Ever Built

### In a Class by Itself

DOUBTLESS you've seen "talking scales" and have noted their defects. The Announcing Scale has the answer. We ourselves have operated several of the ordinary talking scales for years and have spent thousands of dollars in experimental work to bring this type of scale to perfection.

Most of the trouble noted in talking scales is due to the fact that their mechanism is so defective that they are out of order a great deal of the time, thus causing disgust in the patron instead of that satisfaction which would bring him back again and cause him to tell his friends about the wonderful service of the machine.

The Announcing Scale rarely requires any attention. The records are mounted vertically and therefore get very little of the weight of the surrounding records, thus ensuring much longer than the ordinary type.

### Free Weight a Big Feature

An average of about one coin in seven is returned to the patron. Thus the distinct lack of loss to you and it costs big profits. Many a patron will drop in pennies every time to see whether the machine really does make an occasional refund. We say they tell us it because they do so.

Do not confuse this feature with guessing machines. No person is led to believe that the machine will, by any possible chance, return more than is put into it. Nothing of value can be won. If, however, you prefer the scale without this feature, we can so arrange it.

### Many Radical Improvements

Not in many years has an automatic scale been placed on the market which is so far ahead of its competitors. The Announcing Scale will pay for itself quickly and certainly and thereafter the money it makes is clear profit.

A line of Announcing Scales will get more clear money on a smaller investment with less risk and less trouble than any other business on the face of the earth.

### Its Construction

THE mechanism of the Announcing Scale is machined with the most painstaking care from the highest grade of steel and brass. Every part is standardized by special jigs and due to that a broken part can be replaced quickly and without trouble. The speaking record is mounted in a vertical position. This is a standard ten-inch record similar in style and durability to the disc records used by the Victor and Columbia phonographs. It is far superior in every way to the cylinder record.

Our record has one hundred lines on the inch, each line recording a different weight, and the mechanism is balanced in such a way that the reproducer is pulled down exactly one mechanical inch of an inch for each pound of weight on the platform. This adjustment brings the reproducer exactly to the line on the record that carries the weight of the person on the platform. The dropping coin releases the mechanism which revolves the disc one complete circuit and thus announces the weight of the person on the platform.

The Announcing Scale mechanism is installed in a cabinet of neat and attractive design in antique oak or mahogany finish, hand rubbed, and with coppered metal trimmings. This scale has a conveniently low platform and the cabinet is harmonized by a jewel's head. Here is a scale so different in appearance and operation from anything else on the market that it is bound to attract attention—and attention is the first requirement in "getting the money."

### Other Features

A buffer plate just below the coin slot serves a double purpose. First, it retards the descent of the coin until the patron is standing perfectly still on the platform, thus assuring accuracy of the weight. Second, this buffer plate causes about one coin out of seven to pass into the metal cup on the front of the scale thus returning the money and giving the weight free to patrons who are lucky.



It Weighs Its Patrons,  
Announces Them and  
BRINGS THEM  
BACK

Photo 11

Photo 10

## HAPPY SCALE COLLECTING!

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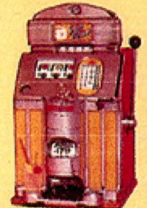
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# AN IMPORTANT STOP FOR HISTORIANS

## The Erection of a Historical Marker in a City Known for the Unusual — Marshall Fey

What do you do if your goal is to preserve a historical site and city government denies permission? Complicating the problem is that the chosen location is on San Francisco's busiest downtown commercial thoroughfare.

First, we will start with the unique organization that placed the marker. Dubbed the "Ancient and Honorable Order of E Clampus Vitus," its name lacks definition and that is all part of the mystic of the organization. Their motto is "Credo Quia Absurdum," which means : I believe Because it is Absurd. "The "Clampers" date back to the mining camps of the gold rush era where they were a benevolent society for the miner's widows and orphans, but foremost a frolicsome club for the membership. The order died out when the mining "boom" ended and was resurrected in San Francisco in 1931 by respected historians as a vehicle to preserve history while having a good time. The popularity of the E Clampus Vitus mushroomed throughout the western states with numerous chapters placing thousands of historic plaques.

In 1979, Earl Schmidt, X-Noble Grand Humbug (Past President) of the San Francisco Chapter, knowing that Grandpa was the inventor of the slot machine, suggested to the author (X-Noble Grand Humbug of a Nevada Chapter) that we place a plaque on the location where the Liberty Bell slot was invented and first manufactured. Excited by the possibility, the author went to various commissions in San Francisco to obtain permission to place a monument. Each city department contacted referred the author to another with approval finally ending up with the Art Commission. Two weeks later they phoned the author and denied their blessing. The author notified XNGH Schmidt and he said, "lets do it anyway." "What if we go to jail," I asked? He replied, "I will go with you." A small consolation for a worried mind.

Soon there was enthusiasm and intrigue generated among the clamber brethren for secretly plotting the erection of a monument on the main street in San Francisco. A bronze plaque was cast and mounted on a stone so all that had to be done to complete the scheme was to set the marker in cement on the site. The Clampers wore hard hats to give themselves the impression of a professional construction crew. This illusion was obviously discredited when the workers brought cement and water in containers and began mixing them together in a wheelbarrow. The operation commenced at 6 PM during the rush hour on a Tuesday evening. Pedestrians passing by gawked not believing city workers would be working overtime and mixing cement in a wheelbarrow. Some stopped to read the plaque and others asked what in the heck we were doing, while a few police cars drove by, cast a glance, and continued on.

There were no applications applied for or permits granted for the marker and the city authorities appeared oblivious to the clandestine erection in the busiest section of the city. There seemed to be no ramifications, even though, a small article appeared in the *San Francisco Chronicle* shortly afterwards and later a feature story shown on the next page ran in the *San Jose Mercury News*— that city's largest newspaper.

### ORIGINAL SLOT MACHINE

THE FIRST SLOT MACHINES WERE MANUFACTURED BY THE INVENTOR CHARLES FEY JUST WEST OF THIS SITE AT 406 MARKET FROM 1896 TIL THE FACTORY WAS DESTROYED IN THE 1906 EARTHQUAKE AND FIRE. FEY, A BAVARIAN IMMIGRANT, DUBBED HIS INVENTION THE "LIBERTY BELL" IN HONOR OF THE FAMOUS SYMBOL OF FREEDOM. ULTIMATELY THE SLOT MACHINE BECAME THE MOST FAMOUS GAMBLING DEVICE OF ALL TIME.

DEDICATED 1980  
E CLAMPUS VITUS





# San Jose Mercury News

50 CENTS | VALLEY | SV

JANUARY 22, 1981 | THURSDAY

## Group gambles on putting up tribute to S.F. slot machine

By Patricia Loomis  
Staff Writer

The mystery of California Historic Landmark No. 937 - which marks the site in San Francisco where the granddaddy of slot machines was manufactured has been solved.

The monument was erected one evening last summer without any of the passing cocktail-and dinner crowd aware of what was going on. Officials of the city and county of San Francisco were conspicuously absent and that's part of the story.

The monument, a hunk of granite to which is affixed a plaque, is in a little triangular area at the intersection of Battery, Market and Bush streets, three of San Francisco's earliest thoroughfares.

Several members of the Fey family belong to the Ancient and Honorable Order of E Clampus Vitus, members of which have been known to interest themselves in the preservation of history as well as the welfare of widows and orphans.

It seemed natural that the "Clampers" would decide to honor the birthplace of such a noble invention and so the necessary applications and papers were made out, a plaque was made and affixed to a hunk of granite.

The state OK'd the marker, but nary a word was heard regarding the requested permit from San Francisco officials. Months passed. Finally the Clampers, rallied from chapters throughout the Bay Area, agreed the only thing thing they had in common with governmental

red tape was the color of their shirts. They would put up the marker without the city's blessing.

In an ornate old building on the downtown corner, inventor Charles Fey made the first three-reel slot machines from 1896 until the factory was destroyed in the 1906 earthquake and fire.

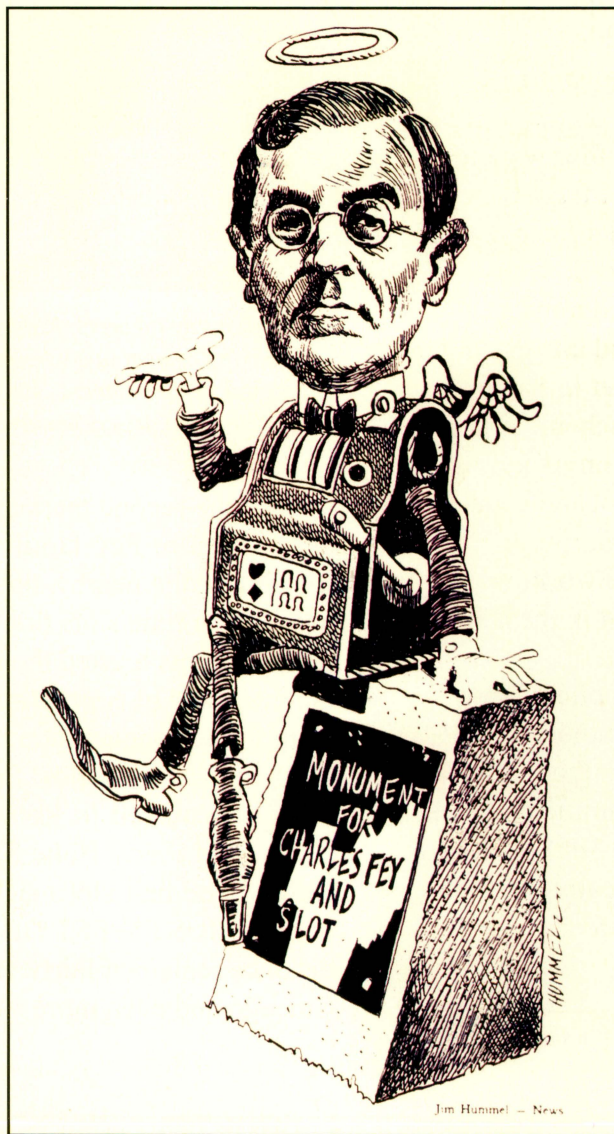
A plaque-raising date was set and at 6:30 on a June evening, an official highway truck with warning lights eased up to the curb. A heavy object shaped like a boulder was unloaded from a trailer, men wearing red vests and hard hats moved stealthily but surely, digging, hammering, pouring concrete.

Twice police cars cruised by, the officers waving. The foreman of the Clamper crew, one Jim "Boom Boom" Arbuckle was getting nervous as nearly a dozen "citizens" in suits appeared to hover over the outskirts of the operation. But on closer scrutiny all turned out to be Clampers on hand to back up and photograph the procedure.

Finally, about 8p.m., it was done. Tools were put away, the truck moved off, and the men in hard hats disappeared to don their red shirts and rendezvous in a

hotel suite to toast the new landmark.

It is said that twice on the next Saturday, as a San Francisco Clamper worked on hands and knees removing the wood form from around the base of the monument, a passerby was heard to question the advisability of the city's paying overtime for such a minor job.



Jim Hummel - News



With the erection of the marker in its very obvious location it would seem some of the city authorities would have become aware of the E Clampus Vitus plaque. If so, they did nothing. Possibly it was because the origin of the slot machine contributed to the aura of “Frisco’s” early days known for being “wide open” with its notorious “Barbary Coast” and “Tenderloin” districts. This complacency led to the next strategy which was to replace the Clamper plaque state with an official state marker. This was accomplished by the considerable influence one of the Clampers had with the state marking commission. Official state recognition was then granted for what would become California Registered Historical Landmark No. 937. Later a new conventional state plaque was cast and mounted on a monument made of brick, making it installation ready. Once again the Clampers, dressed in traditional red shirts, would assemble on a Tuesday evening to finish the project. A trailer hauling the new monument and equipped with a hoist was backed into the site. The old E Clampus Vitus monument was lifted out and the new, legitimate state monument dropped in—shown below.



*Dressed as city laborers, Noble Grand Humbugs of E Clampus Vitus are mixing cement in a wheelbarrow in the process of erecting the first Fey monument., Facing Market Street in downtown San Francisco, it gets hundreds of pedestrians walking by it daily.*



With the second marker placed the Clamper crew, guests and the entire Fey family hastened to the Fey’s hospital-ity suite in the nearby, opulent Palace Hotel—the premier hotel at the time slots first operated in San Francisco. Here the celebrants toasted their success with music, gayety and laughter, and of course, a few libations. Then it was downstairs to the banquet room where there were more liquids and an abundance of solids. Later, the E Clampus Vitus monument was moved to Reno and placed in front of the Fey Brother’s Liberty Belle Saloon & Restaurant. The plaque reads, “The first slot machines were manufactured by the inventor JUST WEST OF THIS SITE...” This statement of distance remained fairly valid, especially if you live east in Chicago and even more so if you reside in New York.

### LIBERTY BELL SLOT MACHINE

CHARLES AUGUST FEY BEGAN INVENTING AND MANUFACTURING SLOT MACHINES IN 1894. FEY PIONEERED MANY INNOVATIONS OF COIN OPERATED DEVICES IN HIS WORKSHOP AT 406 MARKET STREET, INCLUDING THE ORIGINAL THREE-WHEEL BELL SLOT MACHINE IN 1898. THE INTERNATIONAL POPULARITY OF THE BELL SLOT MACHINES ATTEST TO FEY’S INGENUITY AS AN ENTERPRISING INVENTOR WHOSE BASIC DESIGN OF THE THREE REEL SLOT MACHINE CONTINUES TO BE USED IN SLOT MACHINES TODAY.

CALIFORNIA REGISTERED HISTORICAL LANDMARK NO. 937 PLACED BY THE STATE DEPARTMENT OF PARKS AND RECREATION IN COOPERATION WITH E CLAMPUS VITUS OCTOBER 21, 1984



# A PLAQUE IN THE FATHERLAND

While visiting San Francisco, a Bavarian couple, who were producers of German film documentaries, read the E Clampus Vitus plaque and found that the inventor was born in Bavaria. With this connection they envisioned doing a documentary in German. In the mid 1990s they began their endeavor and contacted the author to assist in this project. While doing the research for the project the producers visited Vohringen to investigate the city records and locate the old schoolhouse Fey was born in. His father had been the schoolmaster and an officer in the nearby church. The latter may have influenced his wife to have 21 pregnancies in as many years. Charlie Fey was the last born of the litter. The city fathers were enthused to find out that the inventor of the slot machine was born in their hometown. So much so that they decided to honor the inventor by placing a plaque on his birthplace. Germans are proud of people from their country that immigrated to foreign lands and achieved success.

The German plaque dedication date was set October of 1997. The Bavarian couple doing the documentary paid for the airfare for the author and his wife to attend the ceremony. In the City Hall the author signed the Golden Book, a register for city records dating centuries back, just as his great grandfather had done almost 150 years before. Then the prominent citizen's of the city, the German film crew, the author and his wife proceeded to the old

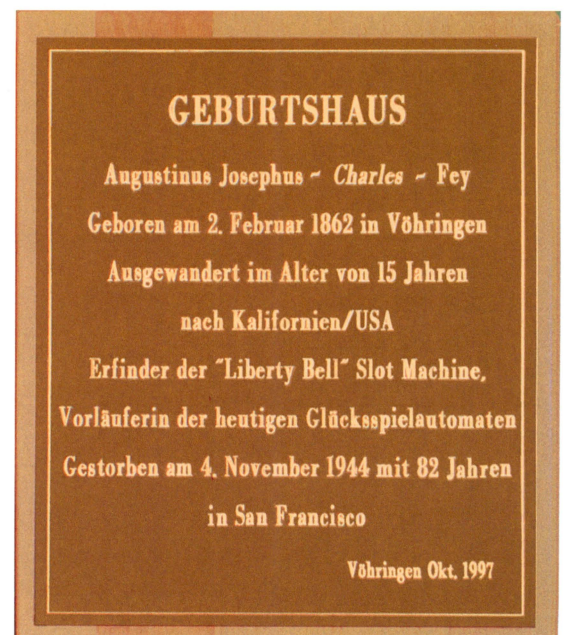


schoolhouse for the unveiling of the plaque officiated by the Burgermeister (Mayor). This was followed by a good Bavarian luncheon where gifts from the city were presented to the author. The afternoon was spent visiting the ancient landmarks of the city, many that were there well before Augustinus (Charlie) Fey left Bavaria in 1887, at age 15, to begin his long journey to America.

The erection of the marker, "pulled off" without city workers and permits, proves most anything still goes in a city that was the "Cradle of the Slot Machine" and 100 years ago home to almost 4,000 licensed slots.

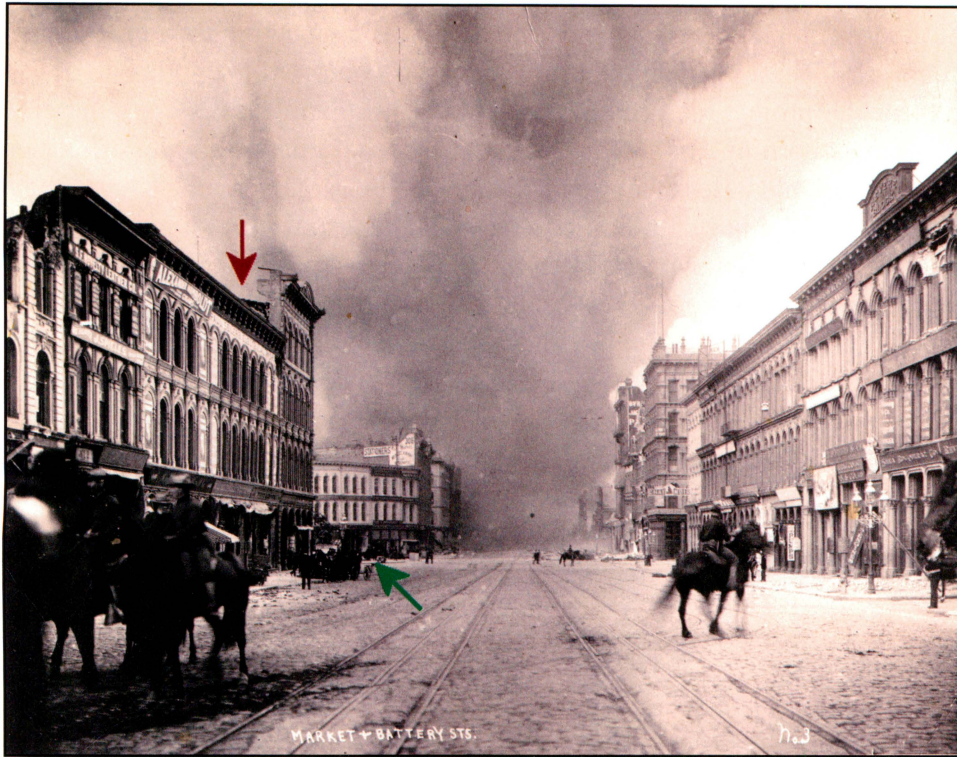
*During the dedication in Vohringen the Burgermeister, with his secretary holding an umbrella to protect the mayor from a slight drizzle, is presenting the author and his wife, Shirley, a copy of the plaque shown in the photo at the right. Above Shirley's head is the city's plaque decorated with a wreath and mounted on Charlie Fey's old schoolhouse.*

*The title "Geburtshouse" translates to, "house of birth." With a surname like Augustinus Josephus it is obvious why Charlie Fey changed his name when he came to America. The text reads, "He was born February 2nd 1862, Migrated at age 15 years to California, Inventor of the "Liberty Belle slot machine, forerunner of today's slot machine, died on November 4th, 1944 at 82 years in San Francisco."*





# SITE OF THE PRE-EARTHQUAKE FEY FACTORY



## FEY FACTORY DESTROYED

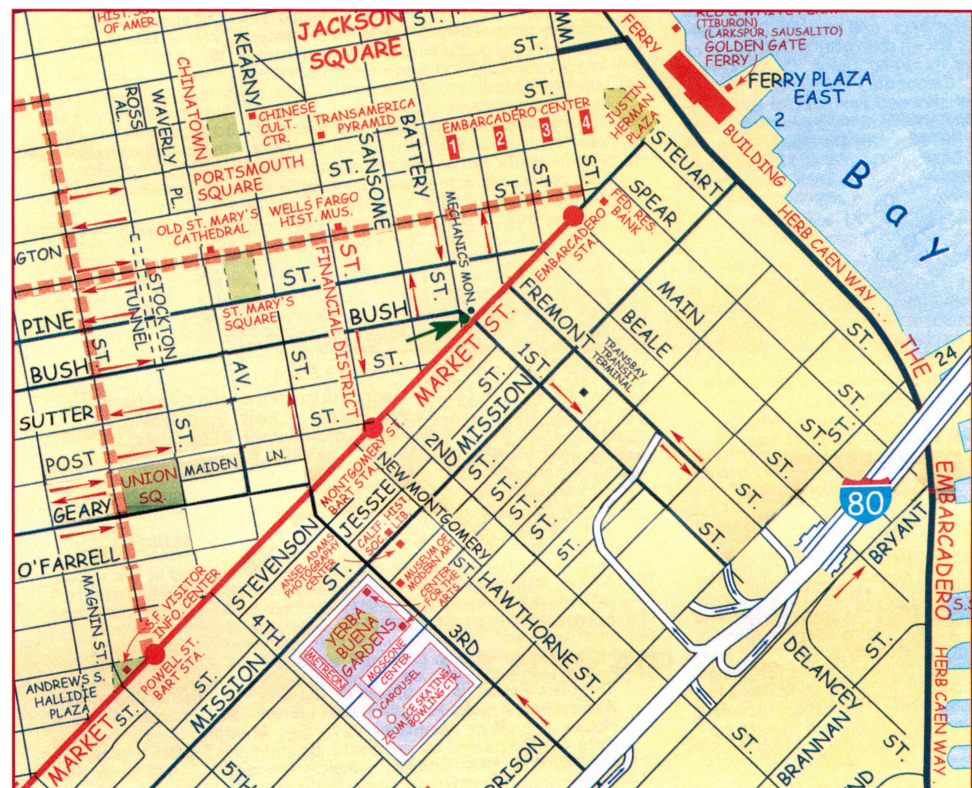
This photo, looking east down Market Street towards the Ferry Building, was taken on April 18, 1906, the date of the Great San Francisco Earthquake. It struck with a magnitude of 8.3 at 5.12 am, creating a fire that was soon burning out of control. Later that morning the downtown area was evacuated by the National Guard, mounted on horseback.

The earthquake and the ensuing three day fire destroyed 522 square blocks, including every building in this photo.

The red arrow points to the building where the Charles Fey & Company factory was located. The green arrow shows the intersection of Bush and Battery Streets, the location of the present day Fey monument.

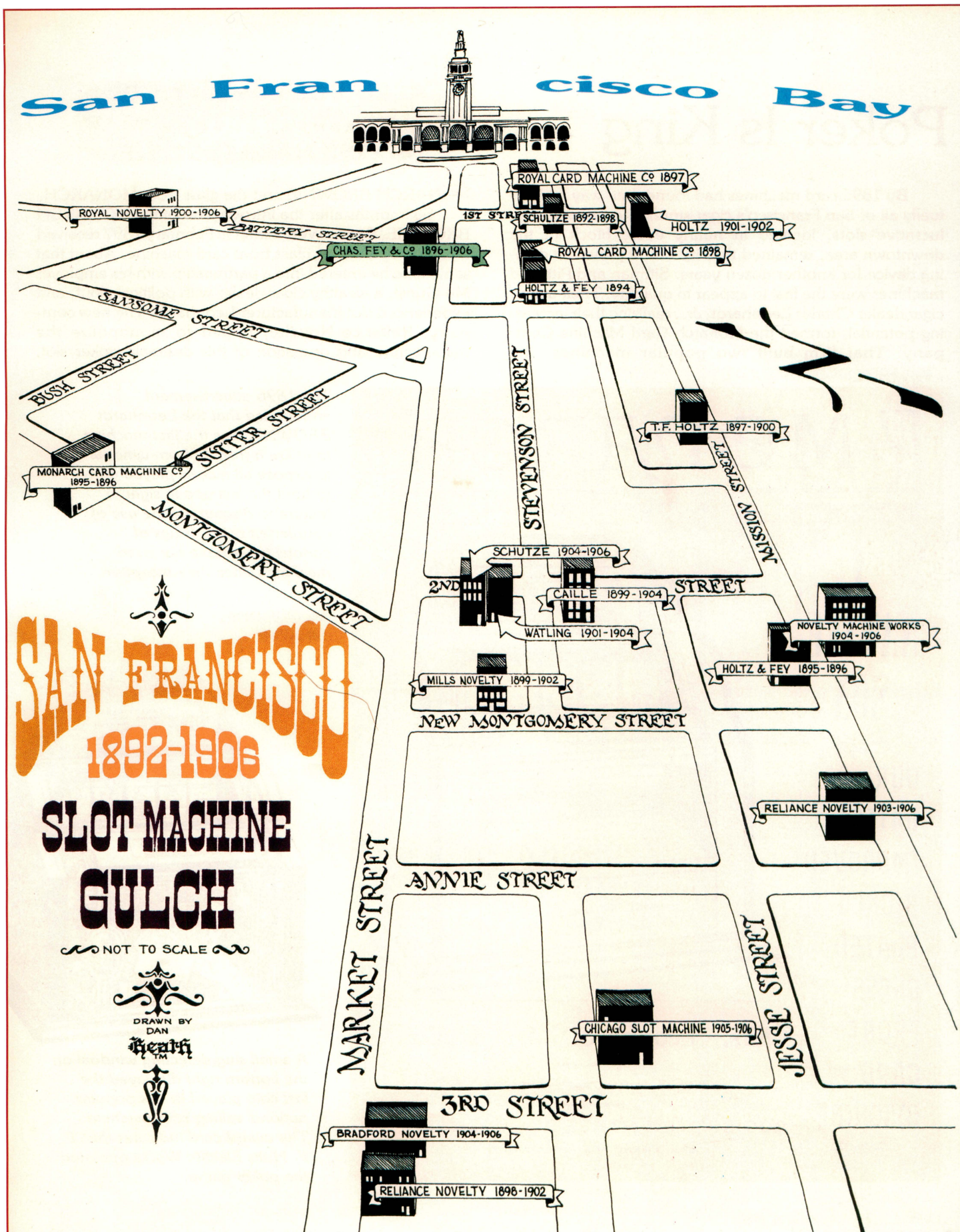
## HOW TO GET THERE

THE FEY PLAQUE SITE SHOWN BY THE GREEN ARROW IS LOCATED AT THE INTERSECTION OF BUSH, BATTERY, AND MARKET STREETS



**DIRECTIONS:** To drive from South San Francisco, or San Bruno, take the 101 Freeway which turns into I 80. An easier way is to get on BART (Bay Area Rapid Transit) at either the South San Francisco Station at 1333 Mission Street or the San Bruno Station at 1151 Huntington Avenue. Exit at the Montgomery Station and walk two blocks to the Fey site. It's a short hike down Market to the Ferry Building, a good tourist attraction. And if time permits, a Ferry Boat ride from the building to old Sausalito is a worthwhile adventure.





The Fey Factory, marked by a green banner, is at 406 Market St. The Mills Distributorship, two blocks away, is at 35 New Montgomery St. Located in this same block is the Gustav Schultze Factory and the Caille and Watling Distributorships.



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# CHICAGOLAND JUKE BOX, SLOT MACHINE AND ADVERTISING SHOW BOASTS A GOOD DEALER COUNT AT NOVEMBER EVENT

By Jack Kelly

"I hear this show is sold out," said one dealer driving into Pheasant Run Resort, St. Charles, Ill., for the semi-annual Chicagoland Juke Box, Slot Machine and Advertising Show held Nov. 13-15.

When the doors opened for early buyers on Friday morning, show promoters said there were only three empty spaces of the 300 available.

Traveling from St. Joseph, Mo., Todd Perkins pulled in "ready to sell" with a fully lighted 44-foot-long trailer lined with nine juke boxes, priced from \$1,400 to \$6,000, along with speakers and various kinds of advertising hanging on the walls.

As noted during the April show, the shrinking global economy revealed some dealers who were willing to "reduce prices a bit."

Dealer Keith Miller of Akron, Ohio was assisted by his 14-year-old daughter, Alex, who "came to the show as a little kid and now is helping me." "Prices are definitely down," said Miller, pointing to a 1951 Seeburg 100 juke box that he sold for \$3,000 "that would have sold for \$4,000 in past years." At the same spot, browsers checked over his coin operated 6-foot -tall Genco Horoscope Fortune Teller priced at \$6,400. Looking back, the show veteran said, "It's been 24 years of business and pleasure."

It was a seven-hour drive to Pheasant Run for Bob Bergquist, who transported a load of 1960s pinball machines from Ironwood, Mich. The machines included a 1967 Bank-a-Ball, \$1,300; 1970s Abra Ca Dabra, \$795; 1963 Buckaroo, \$2,300, and a 1963 Flipper Cowboy, \$2,100. The dealer said he had "over 100 wedge-head pinballs at the shop," adding with a laugh "they sometimes keep me from spending time on musky fishing."

As the show ended, John Papa, National Juke Box Exchange, Mayfield, N.Y., reflected on the three days, saying, "parts were very good and other parts dismal." Known for his high-end offerings, he pointed with pride to a flashy 1940 Wurlitzer 850 Peacock juke box "found in Little Rock, Arkansas, and 100 percent original." The vintage juke could play your favorite records for \$12,500.

Another show regular, known for unusual offerings, Frank Zygmunt, Westmont, Ill., displayed more than 100 slot machines, gambling devices and juke boxes priced from \$500 to \$100,000. "The coin op machines aren't the only high-



*Show promoters (from left) Kevin and Dawn Greco, 12 year old Sam Traynoff, along with mom and dad Penny and Sam Traynoff ham it up listening to vintage radios at the booth of Scott Primeau, London, Ontario, Canada. (519) 657-4433.*

lights here," said Zygmunt, pointing to two tiny tots busy pulling the handle on several slots. They were, in fact, his granddaughters, Brooke, age 8 and Regan, 4, who seemed to take it all in stride.

Big spenders with a taste for countertop vending machines checked out two early 1900s cast iron examples brought to Pheasant Run by Paul Hinden, Mequon, Wis. The "objects of desire" were a Freeport dragon offered for \$19,900 and a Trophy that could be taken home for \$13,900. The dealer also offered an 18-inch-tall 1920s Hance Fatboy Vendor for \$5,000.

Those with a smaller budget checked out a booth of 33 vintage re-

furbished gumball and peanut machines priced from \$125 to \$425 by Steve Frey of Cincinnati, Ohio. Frey, an auto body repairman, "took the machines to work" where they were restored before the November event.

Serious advertising collectors, and other admirers, checked out a life-size stand-up 1949 Coca Cola tin school zone policeman priced at \$6,700 and a circa 1905 Smiths Kidney Pills tin advertising sign featuring a smiling black lad for \$17,500. The offerings were from Gary Metz of Roanoke, Va., who said he had "heard the show was gaining ground," adding, "its been good for buying and selling. I'll be back in the spring,"

Serious money changed hands when Los Gatos, Calif., dealer/collector Carl Lepiane purchased a papier mache Planters Peanut Mr. Peanut counter top advertising figure with light-up mouth and eyes. Lepiane said he paid "under \$5,000 for the piece" and is adding it to his collection.

A six-hour drive from Andover, Minn., paid off for dealer/collector Skip Larson, who smiled over the purchase of a penny operated full size 1930s Pace slot machine. Larson said he had "over 30 one cent slot machines in my collection" adding "but I'm always looking for more."

R. Scott Tidball covered several booths with offerings of vintage gum and peanut machines, supplies and parts - and perhaps a more worthy item - a new bride! The Franklin, N.C., dealer married his wife Trish who listed the date, "08-08-09, so he could never forget an anniversary."

Both shoppers and dealers seemed to be pleased with the weather with brisk fall temperatures greeting dealers on Friday and staying relatively stable through the weekend.





Dealer Frank Zygmunt makes an adjustment to one of more than 100 coin op machines displayed at the show while granddaughters Brooke, 8 and Regan, 4 test their luck with two slot machines that were shown by grandpa.

Many shoppers stopped to admire, play and sometimes purchase vintage 1960s pinball machines displayed by Bob Bergquist of Iron Mountain, Mich.



Fourteen year old Alex Miller pauses near a vintage Genco Fortune Telling machine while helping her dad, Keith Miller, who set up at the show from Akron, Ohio.



A "100 percent original" 1940 Wurlitzer model 850 juke box, offered by dealer John Papa, could play records at your place for \$12,500.



A 1949 Coca Cola tin school zone policeman, priced at \$6,700, appears to be right at home with dealer Gary Metz of Roanoke, Va.



Skip Larson of Andover, Minn., gives a thumbs up sign after adding this penny slot machine to his collection.

Teresa Johnson checks over the two rare cast iron vending machines offered by Paul Hinden of Mequon, Wis. They were priced at \$13,900 (left) and \$19,900.



The Chicagoland spring show will be held April 9, 10 and 11 at the same spot, 35 miles west of Chicago. Dealers can get information from co-promoter Bob Traynoff at 1-847-244-9263. Show information also is available from co-promoter Kevin Greco at 1-815-353-1593 and at [www.chicagolandshow.com](http://www.chicagolandshow.com).



# Bally Draw Bell 1940's Restoration

*by Sal Mazzeo*

"If I buy this, I may never get it working. It's in pretty rough shape". That's what I was thinking when I saw the 1946 Bally Draw Bell at the Chicagoland show in April 1995. But this machine had a special place in my heart. It was similar to the first antique slot machine I'd ever seen up close. That was in Minersville, Penna. back in the late 1970's. The machine I saw was on a back porch, exposed to the weather, and not in great shape. The guy said he wanted \$1000 for it, as is. I held back my laughter, and politely refused his offer.

Next we fast forward 15+ years to 1995. I'm at the Chicagoland show with my friend Jeff Lawton. I've been collecting slot machines over 10 years, but except for my Mills electromechanical 3 Bells and 4 Bells, all of my slots have been mechanical machines. I never forgot the Bally Draw Bell, since it was the first slot I ever saw, and it looked like a fun machine to play. Why was it fun to play? I'll give you some background on it, in case you're not familiar with the machine.

It's a three reel electromechanical console slot machine, and there are both single and multi-player versions. I bought the single player version (see Photo #1). After dropping a coin in the slot, you push down on the handle and hope for the best. However, unlike most slots, if you didn't get a combination you like, you can keep the symbols you like on reels #1-3, and then put another coin in and play again. So if you have oranges on reels 1 and 2, you'd keep those symbols by pushing down on the hold buttons, and go for an orange or bar on reel #3.

Anyway, back to Chicagoland, 1995. As we walked around the parking lot, I spied a Bally Draw Bell. The price was very low, but so was the condition of the machine. Did I want to fool around trying to get this machine going? It looked like a basket case. But if I bought it, I wouldn't have much in it, so the risk was low. I went ahead and paid the man, then it was back home to Cincinnati.

A number of years, and slot projects completed, went by. I finally got around to cleaning the Draw Bell reel mechanism and the inside of the cabinet (relays, contacts, etc.) with solvent and washing it down. I tested the transformer, and the backglass lights came on. That was a good sign – at least I've got power.

After cleaning and unjamming the main handle, and getting the reels to spin more freely, I went back to the schematic to better understand the machine. I found that the Draw Bell could be set up for either coin or free play (via a counter). That's completed via two bakelite boards with metal rivets that count the free play or coins to be paid out. The free play is on the left side, and the payout is on the right side of the Mtg. Board, looking from the back of the

machine. The number of free plays are shown on the back glass, and you can see them count down if you manually work the free play bakelite board. My bakelite boards had to be cleaned and their metal rivets needed lubrication.

I also learned that although the paper on the front glass identified it as a 25 cent machine, I discovered it was really a nickel machine when I filled the coin tube! Boy, there's always surprises working on slot machines.

After cleaning, I moved onto electrical repair. I noticed the coin acceptance worked, if you pushed together the contacts of the coin acceptor mechanism on the door. When you activate the contacts, the lights come on and the "coin deposited" sign lights up on the front glass. I did learn to use non-conductive materials to actuate the coin acceptance in the future. That's because I carelessly pushed the contacts together with my hands the first time, and verified that the machine's mechanism worked on 110 volts (as it shot through my body). Not fun.

Next, I tested the 2 bakelite disks that controlled the free play and coin payout functions. The free play unit seemed ok, but I found that the payout bakelite disk wasn't working.

For the next repair steps, I checked the voltage of the coils, cleaned the various contacts and "Jones" plugs, cleaned the parts connected to the payout and free play bakelite discs (meaning their coils, plunger shafts and reset springs), and then checked functions on the machine by tracing the source of wiring on the schematic. (See Photo #2).

Time to get the rest of the machine fixed electrically. I first took apart the mechanism's reel holding coils, cleaned, then reassembled them. So now the coin holding mechanisms were working.

Now the machine was finally working properly and paying out! That only left restoring the cabinet and fixing the missing paint spots on the front and back glasses (see Photo #3). I left the bright original stenciled 'carnival' paint in its original state, but did strip, stain and repolyurethane wood on the top of the cabinet, since it was badly worn.

For the missing paint on the top/back glasses, I tried Adobe 'Paint Shop Pro' and Microsoft Digital Image software. I spent a bunch of time on this process, but wasn't happy with the outcome. Although the colors matched on the computer screen, they didn't match when put next to the glass. So I ended up hand painting the missing spots on the glasses, as I had done with other console slot machines. Neither method was perfect, but the hand painting looked better in the end.

Now I've got a fun machine to play! Check out the photos and see what you think. For me, the Bally Draw Bell is a 'reel' winner. (See Photos #4-5).





Photo 1

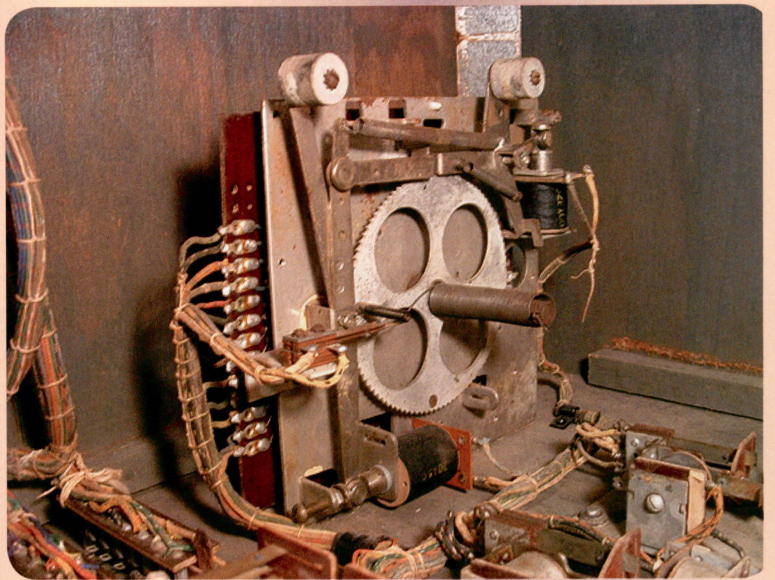


Photo 2



Photo 3



Photo 5





# IRA WARREN - COIN-OPS INC.

Email: [coinop99@aol.com](mailto:coinop99@aol.com)

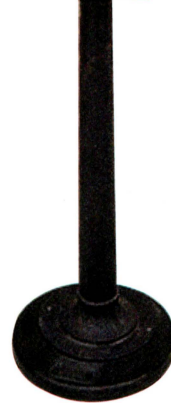
**DEALER - COLLECTOR - TRADER**



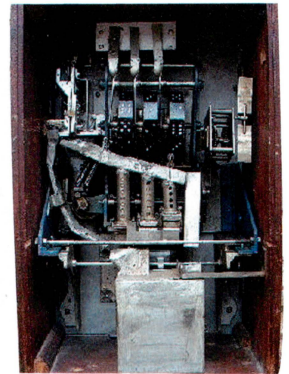
Recently found in Germany, circa 1900, zinc chocolate vendor in shape of gnome or dwarf, stored for many years in warehouse, will need to be restored.



CLAWSON DICER, original condition on Clawson base, made in New Jersey, circa 1890.



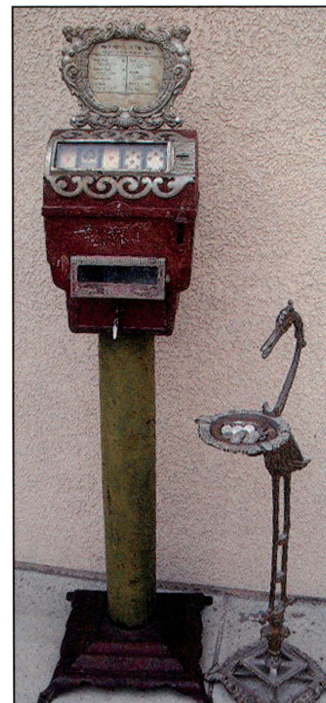
THE TIGER made by Caille Brothers, the normal thumb press version and the rare style with the crank handle on the right side, circa 1911.



Full payout slot machine, pays out coins on various dice combinations, first I have seen in 10 years.



Circa, 1902, Mills Novelty Co., original condition BEN FRANKLIN combination gambling style/poker trade stimulator with gum vendor (to circumvent the gambling laws). Circa, 1904, the early version of the Mills Novelty Co. WIZARD FORTUNE TELLER, with very rare top sign, original condition. A Mills cast iron coin changer sits nicely at the right side.



CAILLE BROTHERS, original condition and early pedestal poker machine, this plain version paved the way for the more common and truly beautiful JUMBO SUCCESS model, circa 1905. A lovely cast iron long neck bird offers coins to play.



# IRA WARREN - COIN-OPS INC.

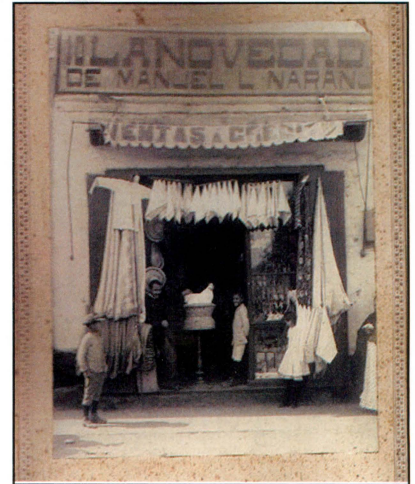
Email: [coinop99@aol.com](mailto:coinop99@aol.com)

**DEALER - COLLECTOR - TRADER**

## Some Favorites



Early INDUSTRY NOVELTY CO. revamp of a Mills Novelty OPERATOR BELL cast iron slot placed on a factory built wood base with three gum vendor columns, NOTE, the front casting has the ODJ, this company later becomes the O.D. JENNINGS NOVELTY CO., totally original condition, the turn of the century cast iron butler offering coins to play is a rarity as well.



Early original photo mounted on cardboard of a store in the Country of PERU, a French case zinc chicken stands proudly greeting all who enter with an opportunity to purchase a chocolate egg.



TWO OLD FAVORITES, the cast iron Sailer made in Germany, circa 1910 and the French zinc Pig of 1898.



Circa, 1904 CAILLE BROTHERS Tower Lifter, lifting strength lights up the bulbs and will ring the bell at the top if strong enough, stands over ten feet tall.





# On Your Honor

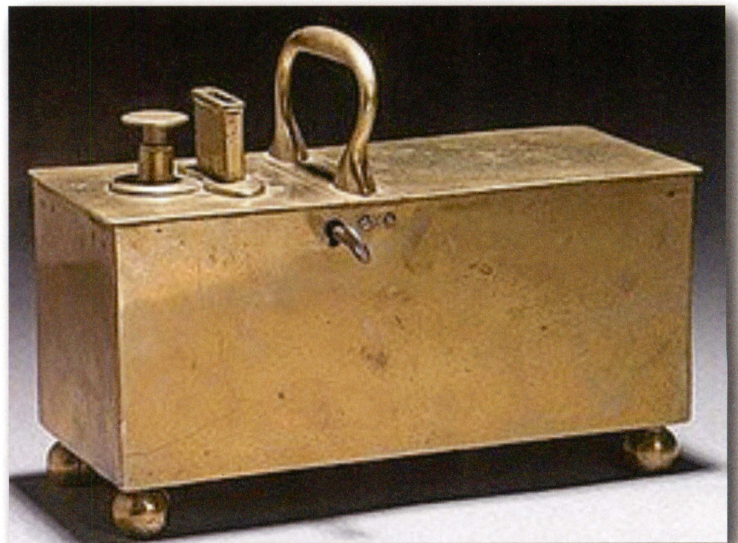
Roger Smith

## A vendor with a conscience

As ubiquitous as vending is in our culture, it has not always been so and even today it is not as common as in other parts of the world (e.g., Japan). For vending to develop and flourish several factors must be present: 1) The general population must be sufficiently affluent that they have discretionary funds. (That is, a fair number of people must have a little “loose change” that may be spent on non-essential, impulse-type purchases.) 2) There must be a stable and uniform coinage upon which to base the mechanical vendor, and 3) the vendor must have a product that is widely recognized, has a stable shelf-life, and is generally purchased in a manageable quantity for a small price, such as a single coin. Products like gumballs, breath pellets, and peanuts are good examples of products that satisfy these needs. It is relatively easy to understand why vending wasn’t seen in colonial America or in today’s developing countries. Similarly, the unstable coinage of the Roman empire or Feudal English sovereigns deprived the leisure class of the convenience of street corner vending.

## British Beginnings

In the western world, all the factors needed for commercial vending began to come together in the late eighteenth and early nineteenth century. The first commercially successful vendor to appear was the “Honour Box.” This early vendor made its appearance in the pubs of England around 1750 to 1825 (though some authors place their origin as early as 1615), and was the first vendor to enjoy both wide distribution and a degree of longevity.





## Many Forms, One Function

A (small) number of forms of the honor box have been recounted or come down to lucky collectors today. Records note the existence of wooden versions of the honor box, but those few examples that exist today are made of brass and iron. Most used a simple coin entry and a button-activated mechanism to unlock the box, but there is even a self-acting version known. All relied on the honor of the user to make the vendor work.

The Honor Box was a handsome and sturdy brass box with a guarded coin entry and, most frequently, a button or lever to activate the mechanism. It was about ten inches in length and five inches wide and high. The Honor Box generally had a handle to facilitate passing the vendor from patron to patron. Unlike today's vendors that have to be bolted to the floor to prevent theft, this early vendor was designed to be passed around. In use, the coin was inserted into the coin slot and the button depressed. This released the lid that covered the other half of the top, giving access to the tobacco in the compartment below. The patron would fill his pipe or

take his snuff and then was "honor-bound" to close the lid (thereby re-locking it) and pass it to the next patron. Judging by the longevity of this type of vendor (into the middle of the eighteenth century), it must have been both popular and sufficiently profitable to indicate that the majority of patrons must have cooperated with the honor system.

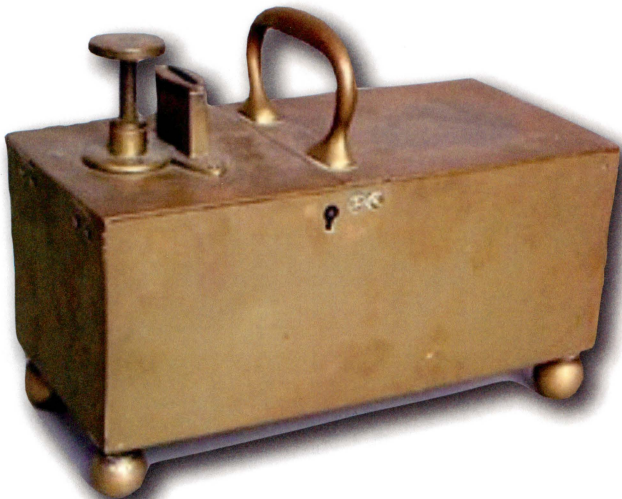
Mechanically, the Honor Box is an elegantly simple device both in concept and in construction. For the button activated versions, once the coin is inserted, it drops between two guides and rests on a small ledge. When the plunger is depressed, pressure is exerted



Coin ledge and lid release

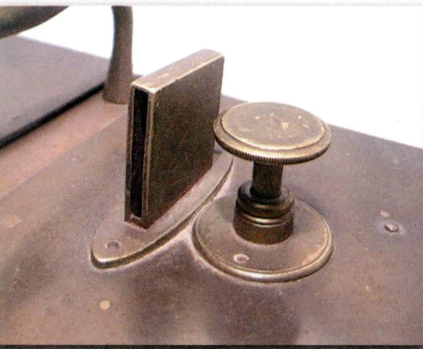
through the coin by way of a small wheel. This force disengages the spring loaded latch to release the adjoining lid. The container lid then pops open through the action of a coiled spring which pushes upward on a lever arm mounted just below the lid. (This arm often included a wheel to provide smooth operation and reduced wear.) While this mechanism appears simple, it embodies most of the principles that would be used in machines for years to come.

Of the few examples of the honor box that are found today, the most common form of coin entry is a raised chute with simple opening at the top. This provided a simple, direct route to the mechanism, but

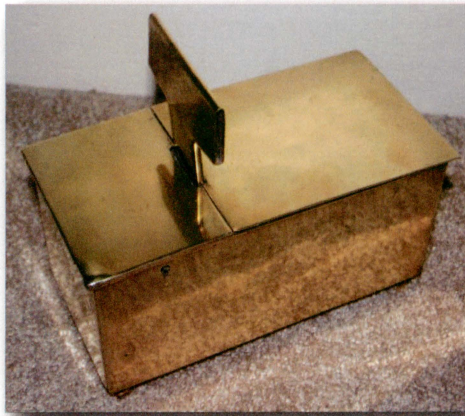




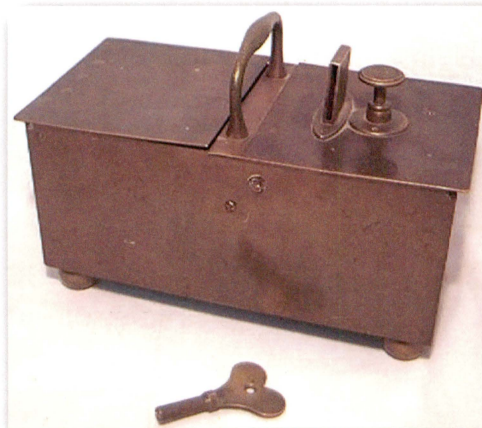
would have been potentially vulnerable to ploys to extract the coin after it was used to open the vendor. Also know, but less common is a form with a raised coin entry that only allows the coin to be inserted from one side. This form is still reliant on a



plunger mechanism to activate the machine. Rarest of the existent forms is a self-activated version where the coin entry itself forms the T-shaped handle of the machine as well. In this version, the coin is placed into the side of the coin entry, it slides by gravity into the vertical portion, drops to the mechanism below and automatically trips the lid release before being deposited into the locked coin receptacle side of the machine. The actual mechanism for this version is sequestered within an iron enclosure making it both secure and tamperproof.



Even the locking mechanisms of the existing examples are quite variable from one to the next. Some examples have the key entry on the right and some on the left; some use a warded key and others a simple



winder like that used to wind a clock. In some cases, turning the key advances a pin into a corresponding lug on the lid, in others it moves a screw mechanism that accomplishes the locking. This wide variation in coin entries, locking mechanism and subtle design differences suggest a diversity of makers or manufacturers – a hallmark of commercial success. It also suggests an absence of either a patent or effective patent enforcement, allowing imitation.

Despite the relatively wide usage of these vendors, not many have survived to today. Those few that have tend to be found in good condition because of the extensive use of brass in their construction and the protected locations in which they were used. If you run across one of these treasures, check it carefully. The brass should be in good condition but show the “patina” of age (little nicks and scratches that give it a satin-like appearance). You may be able to see a hallmark or coat of arms and the maker’s name. On the box shown on the previous page, the name “RICHS PAT-ENT” appears below a coat of arms showing a lion and stag holding a shield.

The construction of these boxes is in keeping with the period they were made. The techniques are simple, but carried out with an artisan’s touch. Internal attachments to the outside surfaces are made of brass and polished so that they are difficult to detect. While most of the mechanism is of brass (except for the springs) it should be checked carefully before you think of parting with the



hefty price of one to add to your collection. Damage, breaks, or fractures will be difficult if not impossible to fix and don't even hope for recast parts.

If you find one of these beauties, just remember that you are looking at the first type of commercial vendor, the one that started it all.

## The Honor Box Today

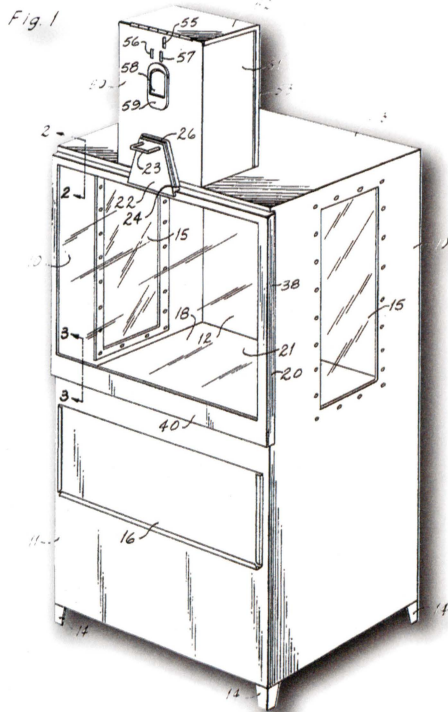
Some might think that the honor box is a thing of the past, but in most bigger cities you can find examples everyday in the form of the sidewalk newspaper vendor. The idea of a simple honor-based vendor wasn't

lost on Karl Knickerbocker of Venice, Florida when in 1963 he filed his patent application for a newspaper vendor that has remained little changed for more than 40 years. Like the tobacco vending honor box of long ago, the idea of a newspaper vendor can succeed because there is very little incentive or utility for taking more than the purchased

amount of product

once the vendor has been unlocked - Just as I really don't need more tobacco than my pipe can hold, I really don't need to read more than one copy of the newspaper.

Very little information about the prevalence or manufacture of the tobacco honor box exists. As a result, we may never know if they were as common and ubiquitous as today's newspaper vendors or if they were the uncommon mark of an establishment of class and refinement. What we do know is that these little time capsules give us a glimpse into the beginnings of commercial vending machines.



**Karl Knickerbocker**  
INVENTOR





# CHICAGOLAND<sup>TM</sup>

ANTIQUE ADVERTISING, SLOT MACHINE & JUKEBOX

# SHOW

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9:30 a.m. to 5:00 p.m.

Admission: \$7.00

STEREO **Sunday, April 11, 2010** HITS

9:30 a.m. to 3:00 p.m.

Admission: \$7.00

STEREO **Friday, April 9, 2010** HITS

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Dealer Preview: \$50.00

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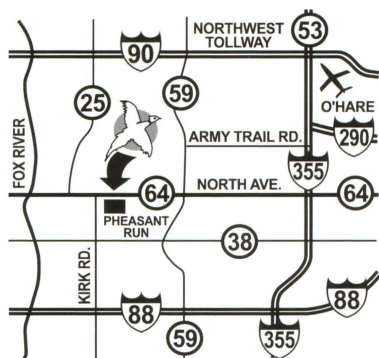
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To any collector, looking at Frank Zygmunt's collection of gambling and music machines is a visual symphony. But there's much more to this man than meets even the most discerning eye. It's not all about the machines.

Described by many as competitive, an aggressive buyer, an equally aggressive seller and a fair but tough negotiator, those attributes seem a natural part of Frank Zygmunt. In truth they are more likely part natural and have equally been part evolution throughout a life of challenge and devotion to family.

In his own words, he's, *"Driven by the hunt,"* and has built one of the most significant collections of coin-operated machines in the country. That drive has made him and his family-run company one of the earliest in the business and one of the strongest to have survived today. That business inertia was also the catalyst to launch him and son Frank Jr. into the position of the nation's largest Wurlitzer Juke Box dealership, selling over 11,000 machines. The resultant need for space opened the door for commercial real estate development. The Zygmunts now have nearly 100 commercial rental properties from 1,600 to 35,000 sq. ft. With the availability of space, Frank has now added classic cars to his collecting portfolio and most recently a complete Philadelphia Toboggan Co. carousel.

To fully understand and appreciate Frank's achievements as a collector and business man, you have to look at his road traveled. A road filled with twists and turns and many discoveries along the way. The discoveries are as much about the nature of the man as they are about his machines.

Frank Zygmunt is an entrepreneur in the classic sense. He was born that way. His business savvy came from the streets of south Chicago and are more finely tuned than most MBA's. With a natural sense of people, the market and the art of deal making, he had to produce success early in life. Survival depended on it.

### Life Changing Events

The second son of first generation Polish immigrants, Frank attended High School at St. Rita Academy in Chicago. It was a difficult school to get in. Frank's exam score, close to the top among the 800 applicants, guaranteed his admission. But his time as a student there was cut short by events around the Holidays in 1963. On December 1st, the modest home he and his family lived in caught fire and nearly burned down. He, his dad and mom were forced to live in an unburned part of the basement, with one lightbulb and no running water. The family insurance premiums had been pocketed by the agent. So without insurance, they were short on money to rebuild. One month later, on January 1, Frank celebrated New Years Eve with his childhood sweetheart Lillie, now his wife of 41 years. He was back home and asleep when his mom woke him around

3 AM. His dad was having a heart attack. Frank's father died in his arms. As Frank describes those events, *"They changed my whole life. I was motivated, because we were living like rats. At that time I had to...like focus. I had to go make some money, somehow."* Frank's

brother was married and had his own family responsibilities. His sister was in a church run institution for children with special needs. Frank now had to carry his own weight and help support his mom.

He quit high school at 16 and went to work at the Shell gas station at 47th and Ashland, the heart of Chicago's Polish South Side. As he tells it, *"The guy that was running it hired me and about three weeks later his brother came in looking for him. He was fooling around with his wife and the guy was gonna kill him! So he left town...the Shell people came in and asked me, can you run this gas station? And I*

*said Yeah...no problem. Needless to say, I called all my buddies and gave them a job."* Three years later, at 19, Frank was managing three additional gas stations and his life as an entrepreneur was underway.

### Love Meets the Budding Entrepreneur

With money in his pocket and growing ambitions, Frank was looking for more. He wanted to marry Lillie. He had met her when she was 11 and he was 14. He said, *"It was love at first sight. Her parents wouldn't let us date, too young.....but I saw her on the sneak."* Her dad wouldn't allow the marriage until Frank had completed his schooling. That he did, through night school and they were married in 1968. As Frank now describes Lillie's part in his life, *"She's been my backbone."* Today, she's still a very important and active part of the business. Lillie's dad was important too. He helped Frank get a job where he worked, at Western Electric. Now, in the 1970's, Frank

became a licensed stationary engineer and went on to work for W.E. for over 15 years. He was making money and, as he says, *"Hustling to make a little more..... In my late 20's we used to play pinochle in Berwyn, and I was hanging around with a bunch of guys that had wholesale stores. They would sell all types of goods, from whatever to whatever and from wherever to wherever and I had made some money so I financed some deals with these guys. They were all gamblers."* He went on to say, *"We were playing pinochle, we used to have a pretty serious game....one night I won pretty good. The guy had a Jennings slot machine in the basement, I had never seen an old mechanical machine....I wanted that slot machine and I was on him forever to buy that machine. That night I won over a thousand bucks."* The guy sold Frank that machine, his first....insisting that he take two other gaming

machines with it. All for the \$1,000. *"I take the slot home on the front seat of my car and at about 3 AM I wake up my wife and say, look at what I got! And we're playing the machine in the hallway."*



Frank Zygmunt



The Jennings that started it all. Later converted to tokens for church Casino Nights.



## — The Seed is Planted —

Frank started to look for machines and advertise that he wanted to buy. Over the years the Zygmunt family used a hundred publications to advertise looking for machines. An early find was the trigger that caused him to make the jump into full-time dealer, leaving his 15 year job with security and a four week vacation.

*"I get a call from a Legion Club and I go there and there's eight Rol-A-Tops," said Frank. "We had started advertising. That lead came from advertising. So I go there and buy all eight Rol-A-Tops for a thousand bucks a piece. So later that day I get a call at the house for a quarter Roll-A-Top. So there's nine in one day. And I sat down and said this is how much I'm gonna make on this. What am I doing...I gotta take a shot. That triggered it. I quit work and jumped in full time. It was a tough decision. We started advertising and doing machines and buying old juke boxes. We had a huge market for that." As Frank chased slots and juke boxes, all through the 1980's, Lillie and Frank Jr. were along for more than the ride.*

Frank tells the story about the 15 machines he went to buy in Wisconsin. While Frank's doing the deal, 10 year old Frank Jr. notices a slot case on the floor in a corner. He nudged his dad, pointing to the case. Frank bought it for \$500, a Mills Liberty Bell case. Frank tells Jr. *"I didn't see it, you're my partner in the Liberty Bell case."* About a month later, Frank sold the case for \$3,500. Frank went on, *"So he was happy. He made \$1,500. Needless to say he got addicted."*

## — The Juke Box Connection —

The Zygmunt family is buying, restoring and selling juke boxes and slot machines from their home. A second level was added, with a lift to take machines to the second level. At one time they had 200 machines. As prices leveled out and the restoration costs continued to go up, it was less attractive to do juke box restorations. At about that time, according to Frank, *"The Wurlitzer 1015 came out and I got wind of it, in Germany, that they were going to make the reproduction. The same exact juke box."* Frank partnered with a guy in Milwaukee and bought his first half container. He sold his machines in a week and continued to reorder on his own. With aggressive marketing through Sharper Image, Neiman Marcus and in every Sears store, Frank built a distribution network that tied up their production capacity for over two years. The result: the Zygmunt family ended up as a nearly exclusive distributor by default.

Frank laughs as he tells how his mom used to tell him, *"You have more luck than brains."* His mom was right on the luck part. The Wurlitzer deal is testament. Frank got in at exactly the right time. A year later and someone else probably would have taken the initiative. But it wasn't luck that built the distribution network that sold over 11,000 of those machines. That was well thought out marketing.

Frank says, *"We made contact with a guy that had contacts with a lot of major companies. And he'd get a commission. It always helps to pay somebody something to help you along."* Just recently Wurlitzer gave Zygmunt & Associates something for helping them along. When sales broke the 10,000 unit sales mark, they sent Frank a custom built Wurlitzer 1015 with gold metal flake finish and all gold-plated trim. With Zygmunt & Associates etched glass in the front, it was their way of saying thanks. Frank laughs as he tells the story about the call after the machine was delivered, *"The President of Wurlitzer called, he says did you get the juke box? Yeah I got it, Beautiful!"* said Frank. He pauses, then laughs as he says, *"I told the guy, Yeah...I got \$8,500 for it!"* Frank still proudly displays the machine in his office.



Frank's favorite machine, a Caille Triple "If I was ever gonna buy one of those, I'm just gonna sit down and look at it."

By now, in the late '90's, things are working well for Zygmunt and Associates. Frank is buying and selling machines on a national and international level. Collectors see his ads *"Wanted to Buy"* everywhere.

Having been in the business for well over 30 years, the Zygmunt family has owned or sold many of the rarest machines out there. When asked about the highlights of his collecting career, Frank does have his favorites. One is a Mills Chicago. As Frank describes it, *"It's 100% original. The bag smells inside. It's got the original keys. It's just an outstanding original Mills Chicago. That's the one I've had the longest and I still have it."*

## — The Important Machines —

But the stories get more interesting when you talk about the more important machines. The ones he'd never part with. He says, *"I got a lead years ago. It was a triple. I could trace the history back to the 30's and a guy named Windsor. He was a grandson of Chrysler. He owned a triple. It wound up being at one of those casinos in Atlantic City. Ever since I was doing business, that was the highlight. To me it was the best. If I was ever gonna buy one of those, I'm just gonna sit down and look at it."* He goes on to say, *"It was a Caille triple. Nickel, quarter and half, with music. I still have that machine."* Frank did look at that machine for a long time. But after owning it for as he says, *"...an easy twenty years, I sold it."* He went on and said, *"The day I sold it, I said why did I sell that? It was my favorite machine."* When Frank sold it he made a very nice profit. But he told the guy that bought it, *"If you ever sell that machine, I get first refusal back."* He added, *"I wound up trading him stuff two years later and he made about \$40,000 on me and I said I gotta be nuts paying that kind of money, but I wanted the machine back."* The story has another chapter. When the word got out that Frank had the machine back, he was made another offer...in multiples of what it cost him to get the machine back. This time he says, *"I don't want to sell it. But talk about tempting!"*

When asked about machines he's chased or wanted to own



and never had been able to buy, are there any? Without enough hesitation to finish the question, Frank's answer is, "No. I've had some great, great stuff, some terrific stuff over the years and you can't keep everything." But when talking about his greatest discoveries, he does try to hang on to those. The double Venus with music is one of those.

### — The Great Discoveries —

The Venus came from a lead found on a trip to Omaha to buy slots. As Frank tells it, "My son was about 16 then. It was in the dead of winter. Cold and icy and we spun the truck around. I buy the machines from this guy and I says...are there any other machines around? He says, yeah there's one with that color wheel. Oh, no...no. It's got two wheels." Frank says, "You think I could see it? He says Yeah." Frank got the information and contacted the owner to make arrangements to see the machine with "Two wheels." He's invited over. "So I ride over there," Frank goes on, with a huge grin coming from the side of his mouth, "...and I go in the house. It's a double Venus with music. I about...I says Whoaaa! I'd really like to buy that from you!!" Fast forward about twenty years. Frank regularly kept in touch. He made visits with Lillie and both his son, Frank Jr. and daughter Renee. He called often to find about about how "His" machine was doing. Finally he gets the message. The owner tells Frank, "I got a terrific offer on this machine." Alarms go off! The Venus had another suitor. So the need to close this sale was getting dangerously closer. Frank and Junior immediately went and made the deal and brought the machine to it's new home. (See C.O.C.A. Times, July 2007) In Frank's words, "Out of all the gambling stuff....that I've seen, it's the best piece in the country." For a man that's owned hundreds of machines, including eight roulette machines, that's a compelling statement. Especially considering it's the only known double Venus with music.

### — The New Century —

The 1990's brought monumental changes to the nature of the collecting field. With the advent of technology and what is now truly a global market, buying and selling have both changed. According to Frank, "The eBay thing and all the information available...in one way it helps you a lot. Since you can market to the world. And the other way it hurts you, because people can find out values." Today's collector does compete with buyers and sellers from across the world. Knowledge is far more accessible. But the Zygmunt family are still finding and buying machines. Now the discoveries can come from much farther away. Frank was contacted recently on the internet. The contact came from Europe. As Frank says, "It was a pile of machines that made it through World War I and World War II." The collection included a number of counter and upright machines. He and the dealer he shared the lead with made the trip to Europe, looked over the machines and as Frank says, "They were all intact!" The deal was closed and through Frank's connections with Wurlitzer in Germany, he was able to arrange the transport, with not much more than a phone call. That kind of success doesn't happen by accident or from good luck.

### — The Secrets of Success —

The Zygmunt family success story has deep and solid roots. Frank is modest about his level of success. He's reluctant to admit that many see him on top of the pile. But he does admit to attributes that have brought him to where he is. One could say the Zygmunts work harder at it. When you see Frank at the Coin-op shows, he's all business. He's there to work. "It's a fun business," he says. "I enjoy the stuff. I'm addicted to the stuff." That helps explain the time commitment required. "Let's go back to when I was a kid," he adds.

"I was working at the gas stations a hundred to a hundred-ten hours a week. I'm a workaholic." His wife Lillie, the "Backbone" knows that. Anyone that knows Frank well knows that too.

But there's more to this success story than hard work. "We were advertising everywhere," Frank says. He grins as he continues, "A friend of mine was fishing in Canada, they're out in a boat in the boonies and nobody's around anywhere, and he's reading the Farmers Almanac. He says Son-of-a-gun, there's Frank's ad in the Farmer's Almanac. How'd he get way out here?" The Zygmunt ads have changed little, if any, over the years. And they have been everywhere. He went on, "We spent thousands and thousands of dollars and we didn't advertise to sell. We advertised to buy. Things sold themselves." And they did. The advertising did bring the pieces in the door. But like any business, the product had to deliver.

"The one thing I learned in business," said Frank, "...from day one, being in the gas station, whatever you tell somebody it's gotta be right. If I sell somebody something and they don't like it, give it back to me. I'll give your money back. But now my son pretty much runs the business today." Frank says his son's style might be a little different from his own. But the acorn hasn't fallen far from the tree. Frank Jr. is earning respect just like his dad. And Frank Sr. loves to tell the story about Junior's son, Frank the third, one of five grandkids.

"They did this thing at his school, what do you want to be when you grow up? His buddy wanted to be a lawyer, another wanted to be an architect, a girl wanted to be a teacher. They got to Frank III. He said, I want to be a slot machine salesman!" Frank's face beams with a pride-filled smile as he says that. His family is by far the most important thing in his life. As you listen to the stories he tells, most involve family. It's always "We." It's clear that fulfilling his family obligations never seemed a burden. It was always a given. It was something he did with great pride. Along with providing for Lillie, his children; Frank Jr. and Renee, (Renee went on to become a doctor), Frank even shouldered the financial responsibility for his mother, mother-in-law, his brother and his sister.

The more you listen to Frank's stories, and there are many, what drives him becomes more clear. What he does, the hunt, the deal, the machines: It's all just a long adventure-filled road full of sometimes complex twists and turns. But the simple truth is, the road always leads home...to family.

Frank Zygmunt is definately not just about the machines.



Photo by Dennis Towndrow: courtesy of The Carousel News & Trader

The carousel Frank bought at the November 24 Kiddieland auction in Melrose Park, IL.





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# Making Some Predictions!

by Tim Laganke

*"If the recently organized "Penny Arcade Owners Association" would hold their next convention in Cleveland it would be a university education for all of them."*

That is what the editor, of "The Automatic Age" said in 1931, and there was a good reason for that statement. In those days there were not many people in the world that recognized the quality and mechanical ability of a man from Cleveland, Ohio who built, sold and operated some of the finest arcade machines ever produced. His name was William Gent, best known for producing one of the best fortune-telling machines ever made and is now known as the Cleveland Grandma.

In 1931 visitors to the Cleveland convention of the *Coin Machine Operators Association of America*, had an opportunity to visit the most beautifully situated coin-operated machine factories in existence. The factory stood on the bank of a river which one could cast a fishing pole out the window and take, a couple of hours from strenuous labor, catching fish. From such an environment came the clear thinking and the perfect workmanship of a number of substantial arcade machines. What a pleasure it must've been to work in those surroundings that prevailed at the William Gent Manufacturing Company in Cleveland Ohio. Mr. Gent was one of the old-time operators and arcade machine inventors in this country. He had been through every phase and experience of the coin machine business. His arcade at Euclid Beach Park was recognized as the model for penny arcades around the world. One of his most outstanding successes was the Grandmothers Predictions machine, the large fortune teller that swept the country and made tremendous profits in chain stores, department stores and amusement parks.

In the factory they manufactured scales and other coin-operated machines of various types and Mr. Gent was the first president of the *Coin Machine Operators Association of America*.

Now, that you have a little history of the Gent Machine Co. and the man who made them, I would like to tell you about mine and some of the many Grandmas that I restored and owned over the last 35 years.

In 1972 I made my first trip to Mike Munves, (a coin-op machine distributor) in New York City and at that time, it was the largest collection of arcade machines that existed in the world. There were four or five floors of just the greatest stuff that you could ever imagine. My good friend, Wes Brewer and I had free-range of the whole building. Climbing over Chester Pollard Derby's and wedging ourselves around and thru '27 and '37 World Series baseball machines, and then on and off the elevator, finding so many great and early machines that we couldn't make up our mind what to buy. Many of the machines had pieces of masking tape with initials of JS and DR and others, meaning that they had already been spoken for. Many years later



I realized that the JS had stood for Jim Smith, it seemed that he and a few others always had the first pick of new arrivals. We had gone there especially to find a Cleveland Grandma. And then on the third or fourth floor, coming off the elevator, we didn't just find a Cleveland Grandma, but we found another great looking piece, a grandma with a cat over the shoulder. And there were two or three fortune-tellers of other makes. My friend immediately said that he wanted the Cleveland Grandma, it was in good condition and according to Joe, the owner of Munves, it had just been picked up at an arcade in Harlem. He said that it had been well used by people looking for a 'number' to play everyday. We asked him what he wanted for the



piece and he said 1500 dollars. Well in those days you could buy a World Series baseball for six or seven hundred dollars, and exhibit diggers for 500 each, and iron Mutoscope for three or four hundred with great reels in them and working. So we filled our station wagon with as many smaller pieces that we could afford, with the 4 or 5 hundred dollars we had brought along. We told Joe, that Wes would let him know about the Cleveland Grandma in a week or so.

I remember being back home about a week, when I heard of another Cleveland Grandma, this machine had come out of the Indianapolis antique advertising show and had been purchased by a bar owner in Jackson Michigan. I called him to see if he was going to keep it or if it was for sale. I was told that 2500 would take it. When I told my friend about that machine he said "let's take a ride and look at it". What we found was almost a perfect example of a brand new Cleveland Grandma fortune teller. So, Wes bought it and we brought it home. I must say, of all the Cleveland Grandma machines that I have seen, it probably was the best. Wes had that machine for a number of years and then sold it to a friend of ours and he had it for another 20 years.... A few years ago, I was asked to sell that machine for him, and David Copperfield bought it. So with Wes buying that piece, I moved in on the Munves machine.

Now it has been 37 years since Wes and I drove back to New York City to pick up my machine. It was one of those fantastic trips when everything went together perfectly. It had taken me almost a month to put the \$1500 together, and up until then it was the most expensive machine I had ever bought. I had to borrow money from family and friends. I was surprised to find Munves waiting for me; they had moved the machine out to the street. It was just after rush hour when we came around the corner, there was my machine waiting to be picked up. It was about 9:30 in the morning and people on their way to work were stopping, looking and even dropping coins into it. Was it worth it? Today I consider the Cleveland Grandma as one of the most interesting and historic arcade machines ever made.

During the 70's I restored seven or eight of these machines, for other coin-op collectors. Many of them were in terrible condition, some needing to have the cabinets all rebuilt and parts and pieces of the mechanisms remade. I remember having four cabinets in my garage at one time, all in different stages of restoration. Many times the marquees were missing and glass with the correct painting was missing. However, it turned out to be a good project and money making scheme for me. My wife made 15 or 20 dresses that resembled the original as close as possible. I remember selling those dresses for \$500 each and thinking, what a gold mine we had found, doing grandma restorations. How long will this last and how many are out there? I am sure that Mary only had 15 or 20 hours in making each dress, but we thought we had a very good thing going. And it helped us put more machines in our collection. Today, my Cleveland Grandma is still one of our prized possessions.

Assuming that you have seen or even owned a Cleveland Grandma, I will highlight some of the special features of this machine. Starting at the top, a highly visible



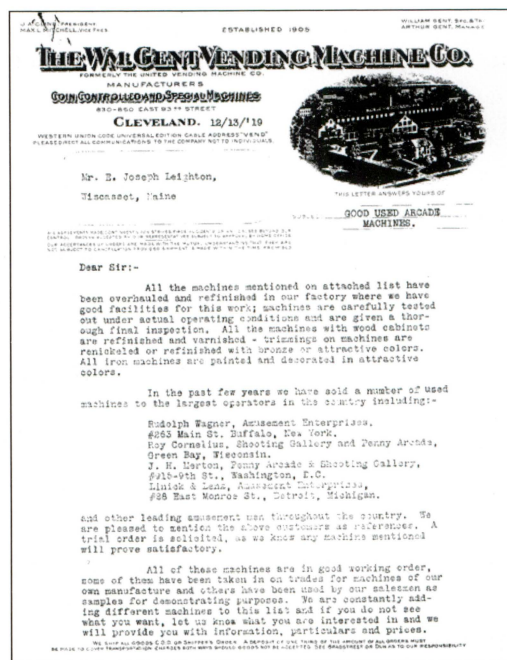
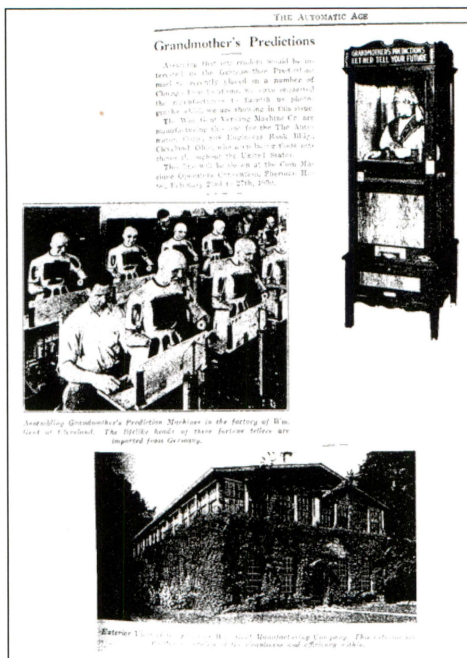
four sided marquee, stating GRANDMOTHERS PRE-DICTIONS and in smaller print DROP COIN HERE. A well-made cabinet with glass on three sides and the front glass reading "what does grandma say?" your answer is here. This machine was made to operate on nickels and during the 20's it sold for fifteen hundred dollars. You can do the math, 30,000 plays to pay her off, and you would need to supply the fortune cards. Her hands and head were made from wax in Dresden Germany. With glass eyes that move and a chest that would heave as if she was breathing. The mechanism itself is

almost unbreakable with a strong motor and brass and bronze cams, steel gears and a perfect operating coin mechanism. It even came with an assortment of spare springs and other parts all labeled and numbered for replacement. There is even a work light installed over the mechanism and a note to say not to leave the work light on, so as to melt the waxwork. A coin box that looks



like it would hold about \$500 worth of nickels and a storage area to hold the fortune cards. This machine was built to last for ever.

My interest today has refocused on another type of mechanical hobby. Over the last 10 years I have found a new passion, and that is collecting antique advertising automata. I am sure that the fascination that I have with automata machines has grown from the attraction I had with the Cleveland Grandma. It truly is one of the finest pieces of coin operated automaton that was ever made. Even the Wm. Gent's original company name was The Automaton Corp.



Tim LaGanke, *collector of automata extraordinaires.*

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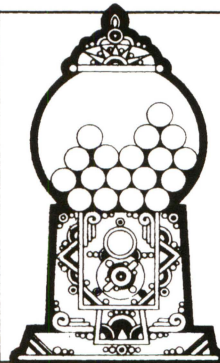


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# ANATOMY OF A CLOWN

by John Peterson

I love murder mysteries. If the author is a successful writer, he has a franchise character, usually a cop or a private detective who goes from one story to the next solving crimes. The better the author, the more complex the plot and the criminals. Regardless who the author happens to be, if he has written multiple crime novels, one of his stories will inevitably pit his hero against the Mother of All Criminals, the serial killer.

I love serial killers. Serial killers are fascinating. Smarter than the average person and far smarter than the average criminal, the serial killer has consistent personality traits. These traits have been studied and detailed at length by the top law enforcement minds, namely the FBI and their agents at the Behavioral Sciences Laboratory. What they have distilled down after studying all the serial killers they could get their hands on is that these criminals are responding to ever increasing stimuli, both mental and physical, dominating the present but rooted in their past. As these forces become more controlling in their lives, they are forced to act out with ever increasing frequency. An intuitive cop with a calendar can even accurately predict when the serial killer will strike again. I'm not making this stuff up, folks it's all there on your library shelves.

Art imitates life and I'm sure a lot of what shows up in my books is soundly based in fact. Being a student of human behavior myself, I am proposing today that we stop wasting taxpayer money at that Behavioral Sciences Lab and instead focus our attention for free on the close cousin of the serial killer, the devoted coin-op collector. I know some of you out there are nodding your heads in affirmation and saying silently to yourselves, "I could have killed for that Caille cast iron piece at auction last week." As much as I acknowledge and admire your zeal, this is not the part of serial killing I had in mind. I'm talking about the unrelenting, unconscious and totally uncontrollable urges that force us to pursue this hobby we love.

I have been collecting coin-op for quite a few years now. How many exactly? Dearly Beloved would put the number at "way too many" but I would estimate that I've been accumulating games for around 16 years. I would like to think that over that time, not only has

my knowledge increased but so has my self-control. No longer am I a prisoner to the whims of the Coin-Op Gods, forced to salivate spontaneously at each and every item I discover on Ebay or in the latest auction circular. I now have complete rein over my impulses. I am in control!

Yeah, right. Like the serial killer, I find the need to feed the monster only increases with time. If I've gone several months without a purchase, a mental itch begins to form inside my brain. Unaware of exactly what is going on, I find that I'm growing irritable. The coffee in the morning doesn't taste quite as hot, the toast quite as delicious. My attention span diminishes and I'm curt with friends and family. Why is this happening? What has happened to my quality of life? I'm just not as happy as I once was and I don't know why or how to fix it. Then, as if by magic, that coin-operated beauty comes into view. She shimmers and shines and dances in my brain. She whispers in my ear. She is the siren call and I am the sailor drowning at sea. If only I can own her, I will be complete again. I try to look away but I cannot, my gaze fixed upon her with longing and desire. I must have her! I'm sure you get the idea. After you purchase this "must have" gift to yourself, the urges subside and you are sane again, but only for a while. Just like the serial killer in the crime novel, the cycle of tension and release repeats itself over and over. Sound familiar? Of course it does. My latest acquisition is a good case in point.

Photo A is known generically in the trade as a "Bajazzo" or clown catcher. The play of the game is somewhat similar to our kicker-catcher. After depositing a coin, the player lifts a steel ball to the top of



Photo A



the playfield where it drops down through a pin field. The player manipulates the catcher, the clown and if the ball is caught, it drops into the interior mechanism where it releases the payout. If the ball is missed, it falls to the bottom slant rail and rolls into the out-hole on the left side of the playfield and back into the machine. This specific game was recently offered for sale on Ebay. It was advertised as of German origin and currently inoperative. The seller thought the game was complete but had no specialized knowledge of this type of machine. I, on the other hand, do have some knowledge of these machines. I already own three. Why would I want another? First Silly-Billy, see the above paragraph. Second, my other Bajazzos have a different mechanism with the payout coming from a coin-tube inside the game. This machine has the attractive external coin slide with the pay-out wheel at the end. When you catch the ball, the wheel releases from two to four of the coins trapped in the coin slide that then automatically spill out into the payout cup at the bottom of the door. The remaining coins in the track roll downward in an enchanting parade of future promised wealth. I find these games extremely attractive and compelling.

Back to my analogy of the murder mystery, we now switch roles from the serial killer to that of the detective. Collectors of European coin-operated games in general and British games in specific face a unique problem when compared to American collectors. Most European games are not marked with any manufacturing identification. Adding to the confusion is the fact that some games made in one country were produced specifically for export to other countries. Part of the real challenge for collectors of these games is determining where the game was produced, when and by whom.

Permit me to mention an aside here. For beginning collectors of US slot machines, you have a different challenge: determining original versus reproduction. Numerous of the more popular American slot machines from the golden era have been reproduced. In addition, original games have been modified with parts from other slots of the era or with new parts. Sellers, some ignorant and some unscrupulous are offering these games as untouched originals. The value between a true original and a modified or repro game can be significant. Until you gain the knowledge to be able to know the difference, your best insurance against being the victim of a costly mistake is to deal with reputable dealers of slot machines. You can find these honest men and women

here among your fellow COCA members. I will not mention specific names for fear of offending others but you can find them among our ranks. Patronize them and learn the hobby from the best.

Back to Bajazzo. Like slot machines and allwin games, many countries produced clown catchers. From my research, it appears that the majority of these were manufactured in Germany. Great Britain, France and the United States also produced these games but in lesser numbers. Here in the States, both Arcade Supply and Caille Brothers manufactured Bajazzos for a short period. "Manufactured" may be the wrong term. Looking at the clown games by both manufacturers, their games could easily have been imported from Europe and rebadged under the American names. Both companies introduced their clowns before the Great Depression and neither model survived the economic collapse that shortly followed their introduction.

French clown games tend to have finer filigree work on the playfield. The one British company known to have produced the game, Pessers, Moody, Wraith & Gurr had the decency to stamp their initials on the top of the wood case just below the over-hang of the top board. If you have a game with "PMWG" stamped into the wood, your game is British. Probably. There is speculation that even these games were made in Germany and exported to Britain where the final act was the stamping. Are you beginning to get a feel for the challenges of European game identification?

The seller of my game posted many pictures of the machine in his listing, both interior and exterior shots. There was also ad language about "normal wear and tear, hinge reinforcement" and other verbiage that told the prospective purchaser it was a "buyer beware" transaction. Judging from the photos and my correspondence with the seller, I knew this Bajazzo was meant for me. In other words, I had the fever. My coffee was not as hot; my toast was stale. I had to act. And act I did. At the end of the auction I was the proud winner of this Bajazzo. I immediately paid and now had only to await delivery.

Prior to receiving my latest prize, I awoke one night at 2 AM and could not get back to sleep. This happens from time to time and when it does, my mind goes into a free-wheeling mode during which I am just along for the ride. This particular evening, my brain decided to review my Bajazzo purchase. Stripped now of the fever that had accompanied the purchase, I began to see the





Photo B

photos from the ad as a series of pictures in a slideshow. What I saw this time were two facts that completely eluded me prior to my purchase of this game: first,

Photo B clearly shows the hinges had something funny going on and second, the top board of the game was all wrong. Every Bajazzo I've ever seen, and I've seen several dozen, have a flat top to the game like the one in Photo C. This Bajazzo had a crown, Photo D.



Photo D

At this point I sat up in bed and thought, "Holy Cow, have I just purchased a composite game with an original door and mechanism mated to some lousy cheap allwin case?" To fully appreciate the apprehension I was feeling, you need to understand that most British wall games have a standard oak case with a flat top. The notable exception to the rule were games by a company called Wondermatics Ltd. of London. Photo E shows one of their allwin games with their trademark doomed tops. It looks just like my Bajazzo top, doesn't it? I began to fear I had made one of the most elementary mistakes in collecting: decision by irrational exuberance instead of dispassionate analysis.

Photo C



I did not discover this mistake until I had owned the game for several years. Even so, the revelation left me dumbfounded and heartsick. How could I have missed something so obvious? At the time of purchase, it was the first British game I had ever seen so I excused my mistake due to ignorance but I promised myself at the time that it was a screw-up I would never make again.

Sixteen years later, had I just repeated the same mistake but on a far grander and more expensive scale? There was nothing to do now but await Bajazzo's arrival.

I hate to imitate the "Perils of Pauline," (a weekly serial adventure for those of you too young to remember movies from the early years of cinema,) but I've reached my COCA



Photo E

word limit for one article. Stay tuned next time when we discover once and for all who is the real clown here!

THE END – FOR NOW!

Post Script: Has your toast gone stale? Want to talk about it? Give me a jingle at (952) 891-2312 or you can drop me a line at [jp4@charter.net](mailto:jp4@charter.net).



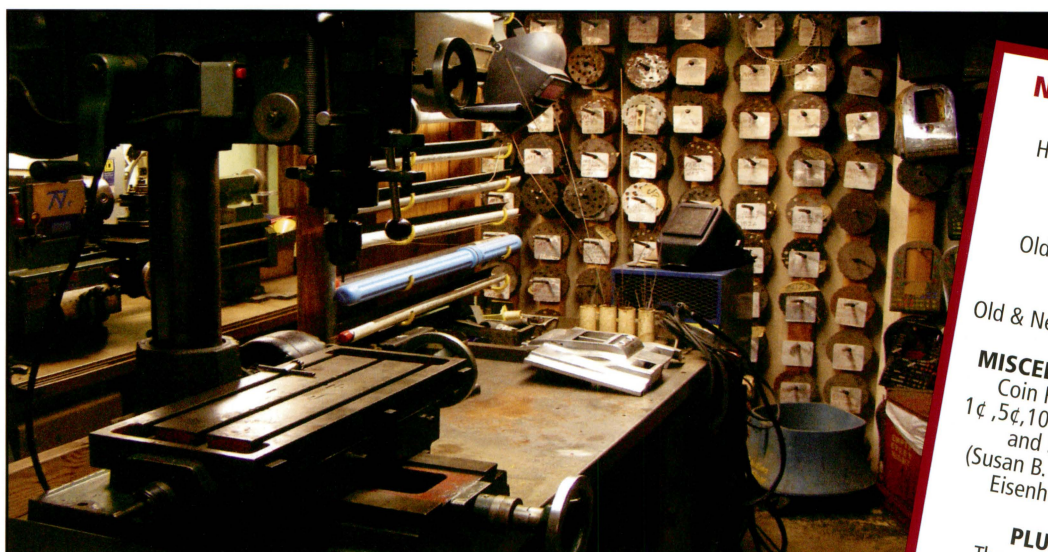
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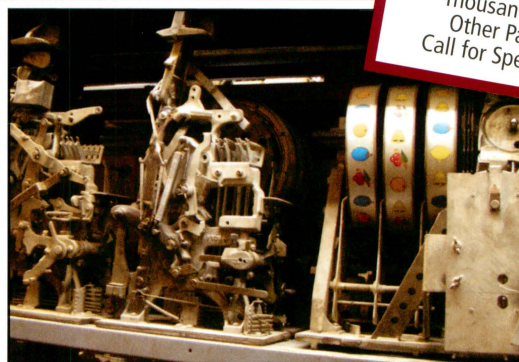
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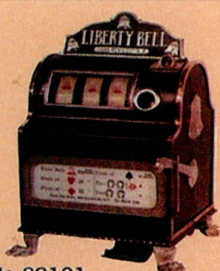
*At the November membership meeting in Chicago, Frank DeMayo was inducted as the first member into the COCA Hall Of Fame. Frank is the founder and first president of our club. Also inducted was Paul Hindin, COCA Times magazine coordinator and second president of our club. Both members continue to be great ambassadors for COCA and were recognized for their outstanding dedication, service and leadership. Immediate past president, Bill Petrochuk presented etched glass commemorative awards to Frank and Paul.*

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See picture on Page 269 of Collector's Treasury of Antique Slot Machines, Peppi Bruneau, 145 Robert E. Lee Blvd., #206, New Orleans, LA 70124. Phone: (504) 288-1200; Fax: (504) 333-6736; Email: [cebruneau@cs.com](mailto:cebruneau@cs.com)

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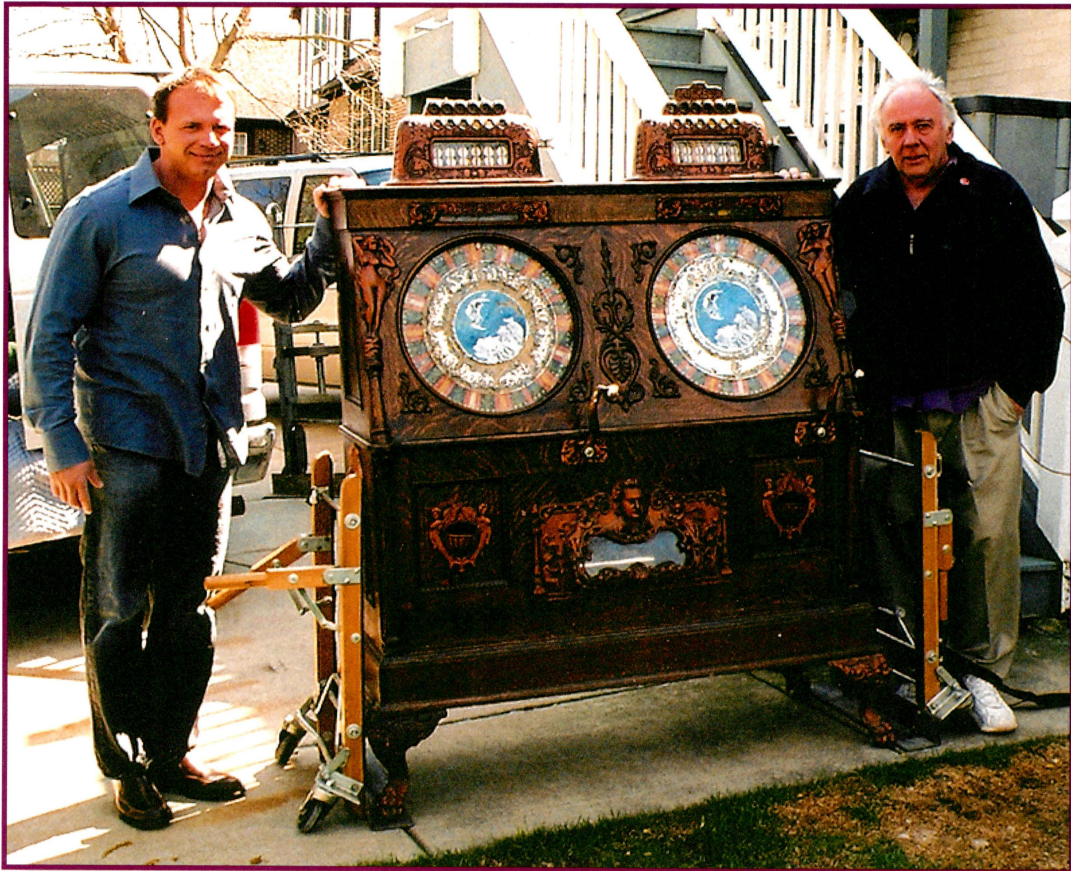


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